

P MUSIC LOVERS' HONOGRAPH MONTHLY REVIEW



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Edited by
AXEL B. JOHNSON

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

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General Review

ON THE Columbia domestic list for this month is a remarkably realistic recording of Schumann's Fourth Symphony, played by the Mozart Festival Symphony Orchestra led by Bruno Walter. Columbia is indeed fortunate in its choice of conductor for this delightful work of which there has never before been a completely satisfactory recorded version. Next comes Smetana's Trio in G minor, Op. 15, played by the Malkin Trio. I have not had the opportunity of hearing this work, but the reviewers assure me that it is excellent in every respect. The third Masterworks set is de Falla's *El Amor Brujo*, played by Pedro Morales and a Symphony Orchestra, and representing modern music's contribution to this month's Columbia Masterworks. This work was reviewed some months ago in these pages from the British Columbia pressings. For orchestral Columbia releases also the Prelude to Act I of *Lohengrin*, conducted by Bodanzky; a worthy second release in the Wagnerian series that began so auspiciously with the Prelude to *Die Meistersinger*; a coupling of the March from *Prince Igor* and an excerpt from *Rimsky-Korsakow's Antar Symphony*, conducted by Sir Thomas Beecham; and a very brilliant performance of the Grand March from *Aida*, by the Milan Symphony and Chorus conducted by Molajoli. This is one of the remarkable Fonotipia series of operatic works directed by Molajoli, others of which undoubtedly will soon be made available under the Columbia label in this country. Other

celebrity releases from Columbia are two Brahms songs by Alexander Kipnis, *I Hear a Thrush at Eve* and *Because* sung by Charles Hackett, two Handel arias sung by Fraser Gange, Kreisler's *Caprice Viennois* and the *Tartini-Kreisler Variations* on a Theme by Corelli played by Naoum Blinder, Cui's *Orientale* and the *Drigo-Auer Valse Bluette* played by Zimbalist, arias from *Sonnambula* and *I Pescatori di Perle* sung by Dino Borgioli, and two songs in Creole dialect sung by Edna Thomas. The Kipnis, Blinder, Zimbalist, and Thomas records are particularly noteworthy. The Columbia dance list presents an unusually strong combination of attractions, led by Guy Lombardo's sensational orchestra, *The Royal Canadians*.

The long awaited *Romeo and Juliet Overture* of Tchaikowsky is first on the Victor list. This is unquestionably one of the best recorded performances of the year, and a new feather in the cap of Stokowski and the Philadelphia Symphony. The second album set is Grieg's *Sonata in C minor*, for violin and piano, played by no less artists than Rachmaninoff and Kreisler. This is the first time that these great artists have been recorded together and it goes without saying that their performance is of the highest calibre. Stock's performance of the *Second Bach Suite (B minor)* is easily his finest recording to date, and these two disks are one of the season's most notable contributions to the rapidly growing list of recorded Bach works. The only other orchestral disk is the *Forza del Destino Overture* in a bril-

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liant performance by Nathaniel Shilkret and the Victor Symphony. Among the vocal records two are extremely noteworthy, the Brindisi and Alleluiah sung by Onegin, and a wonderful duet from Norma sung by Rosa Ponselle and Marion Telva, accompanied by the Metropolitan Opera House Orchestra under Setti. The same orchestra, augmented by a chorus, is also heard in Martinelli's recordings of *Di Quella Pira* from *Il Trovatore* and the *Cavalleria Rusticana* Prelude and *Siciliana*. The Metropolitan Chorus is heard alone in the *Gypsies'* and *Matador's* Choruses from *La Traviata*. Marion Talley sings two sacred solos, Werrenrath is heard in two romantic songs, and Fernando Germani plays Liszt's Introduction and Fugue (from the Fantasia on "Ad Nos Saludem") on the famous Wanamaker Organ in New York. Among the popular releases are a large number of featured song disks by Eddie Cantor, Paul Oliver, Helen Clark, Frederick Vettel, Helen Kane, Evelyn Herbert, Gene Austin, etc.

Most notable on the Odeon lists are a choral record by the Irmeler Choir, heard in Mozart's Ave Verum and Arcardelt's Ave Maria, and a Richard Tauber release of two sensational European song successes *Ich Küsse Ihre Hand Madame* and *Eine Kleine Lieblei*.

From Brunswick there are significant vocal disks by Bonelli (Tosti's *Luna d'Estate* and Brogi's *Visione Veneziana*), Marie Tiffany (Pale Moon and Little Grey Home in the West), Marie Morrissey (Oh Promise Me and Cradle Song), Mario Chamlee (arias from *Mignon*), and a waltz coupling by the Brunswick Concert Orchestra heard in Strauss' *Wine, Woman and Song* and *Thousand and one Nights*. Brunswick also offers one of the most amusing records since the early days of the *Two Black Crows*, *A Night at Coffee Dan's*, with Frank Shaw as Master of Ceremonies. If you want a real laugh, be sure to hear this record!

I am very glad to announce that the Brunswick Company has informed us of the early release of Dvorak's Fourth Symphony, conducted by Basil Cameron, and recently reviewed in these pages from the British Brunswick pressings. This work will probably be out by the first of May. Undoubtedly it will soon be followed by the complete set of Bach's Six Brandenburg Concertos recorded for the British Brunswick Company by the London Chamber Orchestra, conducted by Anthony Bernard, and assisted by Walter Giesecking, Leon Goossens and other distinguished soloists.

From the Roycrofters (Wm. H. Wise & Co.), remembered for their famous English Singers records, we have received four excellent disks of unusual selections. Rudolph Gruen, composer-pianist, plays his own *Danse Elusive* (Beauty and the Beast) and Griffes' *Fountain of Acqua Pola*. The Hudson Singers have two disks of fine male quartet performances, singing *Water Boy*, *My Ole Banjo*, *I'm A Wand'ring*, and *Evenin'*, and Kirby and Niles are heard in two re-

markable "Negro Exaltations," authentic examples of Negro singing at its best.

Among the leading releases in the "foreign" supplements we have from Victor the *Chimes of Normandy* and *The Jesters Overture* played by the Continental Symphony Orchestra under M. Diot, a *Days of '49 Medley Overture* by Creatore's Band, a potpourri from *Der Vogelhändler* played by Ferdy Kaufmann and his Orchestra, two arias from *Lohengrin* magnificently sung by Pertile assisted by members of La Scala Chorus and Orchestra under Carlo Sabajno, *Hymns to Rome* and to Mussolini sung by Apollo Granforte, and a *Life in Hungary Fantasy* played by the Hungarian Rhapsody Orchestra. The leaders on the Odeon foreign list are a coupling of the Kiss and Cuckoo waltzes by the Okeh International Orchestra, an *Intermezzo* and *Serenade* by the Adjutant Headquarters Military Band, *Marches* by Becker's Military Orchestra, and noteworthy song disks by Richard Tauber and Elizabeth Nolte. Columbia offers violin solos by Fred Handte (*Sweet Mystery of Life* and *Gypsy Love Song*), the usual outstanding Irish recordings, Waltzes by Romani's Orchestra, and an Italian sketch dealing with the pact between the Vatican and the Italian government. From Brunswick there are waltzes by the Banda Municipal and the Vocalion Orquesta Internacional, the Schultz-Evler Arabesques on the Blue Danube Waltz played by the South American pianist Rosita Bernard, original banjo solos by L. S. Calby, and the usual long and interesting release of Mexican-Spanish records.

From The Gramophone Shop we have received Coates' performance of the Strauss *Tod und Verklärung* and a very fine Parlophone record of excerpts from Strauss' new opera, *The Egyptian Helen*, played by Fritz Busch and the Berlin State Opera House Orchestra. From the H. Royer Smith Company we have several very interesting Polydor works on the way, including Bruckner's Seventh Symphony conducted by Horenstein and Liszt's *Les Preludes* conducted by Oskar Fried. From the New York Band Instrument Company we have received two disks by Pierné and the Concerts Colonne Orchestra, heard in excerpts from Berlioz' *Romeo and Juliet Choral Symphony*; among others on the way from the New York Band are the complete *Cavalleria Rusticana* album (English Columbia) and *Espana* conducted by Coppola (French H. M. V.).

The promised English Brunswick album containing the complete six Brandenburg Concertos of Bach is the outstanding British release of the month. Anthony Bernard is the conductor, directing the London Chamber Orchestra assisted by the following soloists: Walter Giesecking (piano), Rudolph Dolmetsch (harpsichord), Leon Goossens (oboe), Samuel Kutcher (solo violin and concertmaster), Ernest Hall (trumpet), Frank Almgill and Gordon Walker (flutes). The six concertos are contained on twelve records.

H. M. V. offers a continuation of its *Niebelungen Ring* series with an album of excerpts from

Das Rheingold and Siegfried (eight records). A variety of artists are represented: the London Symphony under Coates. The Berlin State Opera House Orchestra under Blech, and the Vienna State Opera House Orchestra under Karl Alwin. In the cast are Arthur Fear, Friedrich Schorr, and Emil Schipper (Wotan), Maria Olczewska (Erda), Rudolph Laubenthal (Siegfried), Frida Leider (Brünnhilde), Walter Widdop (Loge), etc. Also from H. M. V. are the following major works: a complete Yeoman of the Guard album (eleven records) by the D'Oyly Carte Company, Haydn's Symphony No. 2 in D (London) conducted by John Barbiroli (who also conducted the N. G. S. recording of this work last year), de Falla's Nights in the Gardens of Spain (repressed from the French H. M. V.) conducted by Coppola with Madame van Barentzen as piano soloist, the Bach-Elgar Fantasia and Fugue in C minor conducted by Coates, the Ballet Music from *Le Cid* conducted by Goossens, Ravel's *Alborado del Gracioso* conducted by Coppola, Handel's *Organ Concerto in B flat* played by Dr. E. Bullock, Beethoven's *Piano Sonata in A flat, Op. 110*, played by Frederic Lamond, and Bach's *Violin Sonata No. 3 in E* played by Isolde Menges and Harold Samuel.

Among the H. M. V. vocals are records by Ivar Andrésen (*Magic Flute* arias, with orchestral accompaniment conducted by Fritz Zweig), Mavis Bennet (*Musetta's Song* and the *Coleridge-Taylor Willow Song*), John Goss (*sea shanties*), and Frida Leider (*Armide* and *Don Giovanni* arias). Among the instrumentals are disks from Mark Hambourg (*La Campanella*, Schumann's *Aufschwung*, Debussy's *Clair de Lune*, and two sea shanty arrangements by Rutland), Moiseivitch (*Scarlatti's Pastorale e Capriccioso*, Medtner's *Concerto in E minor*—one record side, and Prokofieff's *Suggestion Diabolique*), Dr. Albert Schweitzer (*Fugue and Finale of Mendelssohn's Organ Sonata No. 6*), Renée Chemet (*Chabrier's Album Leaf and Groolez' Berceuse*), etc. For novelty is a record of a "Spanish Lute" quartet, *Cuarteto Aguilar*, heard in pieces by Turina and de Mena.

The British Columbia list is also extensive. For major works there are Schumann's *Piano Concerto* played by Fanny Davies and the Royal Philharmonic under Ernest Ansermet, Brahms' *Clarinet Quintet* played by Charles Draper and the Lener Quartet, Witkowski's *Mon Lac* by the composer and the Paris Symphony Orchestra with Robert Casadesus as piano soloist, the first nine *Preludes and Fugues in Book I* of the *Well-Tempered Clavier* played by Harriet Cohen, Beethoven's "Harp" Quartet by the Capet String Quartet of Paris, *Arbos' Noche de Arabia* by the composer and the Madrid Symphony, *Der Freischütz Overture* by Weingartner and the Basle Symphony Orchestra of Switzerland, and a number of French and American re-pressings. Among them are the *Pelléas et Mélisande* records conducted by Truc, Poulenc's *Trio for Oboe, Bassoon, and Trio*, with the composer playing the piano part.

Among the vocal records on the Columbia list are those by Gentile and Borgioli (*Traviata arias*), Aurora Rettore (*Un Ballo in Maschera arias*), Mlle. Denya (*Turandot arias*), Ebe Stignani (*Il Trovatore arias*), Merli (*Manon Lescaut arias*), and Alessandro Grando (*Turandot*). Instrumentals: *Messenger's Two Pigeons* by the Garde Republicaine Band, *Delius' Summer Night on the River* by Beecham and the Royal Philharmonic, *Chopin's Ballade in G minor* by Robert Casadesus, popular arrangements for viola played by Tertis, and *Comméte's Allegretto* played by the composer on the Lyons Cathedral Organ. Columbia also offers a *Spanish Mandoline and Guitar Quartet* heard in the *Martini-Madami Balletto* and the *Scarlatti-Madami Tempo di Ballo*.

The British Parlophone Company releases Klemperer's performance of Brahms' *First*, a *Coppelia Fantasy* conducted by Dr. Weissmann, a *Gypsy Baron* selection by Edith Lorand's Orchestra, and vocal records by Margherita Salvi (*Fra Diavolo—Cavatina di Zerlina*), Seinemeyer and Pattiera (*Otello—Act I Finale*), Nino Piccaluga (*Pagliacci arias*), and Conchita Supervia (*Figaro arias*). The German Parlophone Company announces a re-recording of Popy's *Oriental Suite* played by Dr. Weissmann, the *Offenbach Barcarole* sung by Bettendorf and Branzell, and in the Odeon series, *Fire Bird Suite* excerpts conducted by Erich Kleiber, *Chopin's A flat waltz* and *Fantasie Impromptu* played by Emil von Sauer.

The French Columbia Company announces the early release of a number of piano records by Marcel Ciampi, among them to be Debussy's *Preludes*. There are a large number of re-pressings in the March list; new works are: Beethoven's *Quartet in A, No. 5*, and *Hayden's Quartet in D, No. 67* (by the *Quatuor Capet*); songs by de Falla (*L'Amour sorcier* and three of the *Sept Chansons Populaires*), Nin (*Tirana*), and Valverde (*Mari-Gloria*) sung by Dolores de Silvera; and recitations by Andre Brunot.

The new Polydor releases of special note are Bruckner's *Seventh Symphony* (seven records) played by Jascha Horenstein and the Berlin Philharmonic, and Liszt's *Les Preludes* played by Oskar Fried and the Berlin Philharmonic.

On another page in this issue we have the pleasure of publishing a picture of Miss Elma V. Adams, of the noted H. Royer Smith Company of Philadelphia and (as we have stated on a former occasion) one of the leading record sales ladies in the United States. Miss Adams is shown selling *THE PHONOGRAPH MONTHLY REVIEW*, for which she has more than trebled the sale in Mr. Smith's shop, as well as greatly boosting the record sales of this live-wire organization. Like other leading dealers, the H. Royer Smith Company attributes a large part of its gains in record sales directly to the influence of *THE PHONOGRAPH MONTHLY REVIEW*.

We are starting a campaign endeavoring to

make THE PHONOGRAPH MONTHLY REVIEW available in every music store throughout the country. But it is very difficult to convince some of the dealers of the great advantages they can derive from putting the magazine on sale. We know that there are at least fifty thousand people in the United States who would want the magazine if they only knew of its existence. Our task is to make the magazine known to these people through the dealers' shop where they buy records.

We have never made an appeal to our subscribers before, but now I am asking you one and all if you will not give us your co-operation in this campaign. So many of you have been so liberal with your praise of the magazine and your admiration of its aims in private letters that I am hoping you will give a material expression to your appreciation by showing your dealer a copy of the magazine, if he is not familiar with it, and tell him something about the magazine and its purpose, and what it can do for him in arousing new interest in the phonograph and recorded music. It is not only to our advantage that the magazine increase its already rapidly growing circulation, but to our readers, the dealers, and the entire phonograph world. During the last year we nearly trebled our circulation, and as you have observed we have many improvements in the magazine—a new cover, adding eminent

writers to our Staff, etc., but of course we realize that there are still many further improvements that can be made when we obtain a still greater circulation and additional advertisements. With the increased revenue then at our disposal we can fulfil more completely the mission we have set for ourselves.

We have tried to do the very best we could, considering the comparatively limited opportunities we have had. It is no easy matter to bring a publication safely over its first and second years, and we have all had to make no small sacrifices to do so. But we have succeeded in doing so and in establishing THE PHONOGRAPH MONTHLY REVIEW as a firm and significant factor in the phonographic and musical world. We who have organized the magazine will never cease our efforts until we succeed in bringing the magazine to every American music lover who wishes to keep abreast of the current phonographic progress. With the assistance of our many friends we hope to reach new fields and new opportunities, and I can assure you that we shall do our share in giving you a larger and better magazine.

Apel B Johnson

The Growth of Discord in Music

By ALFRED H. MEYER

THE music lover returns home from his concert. Or he goes to the store to hear the latest batch of records from his favorite forward looking conductors. In many cases he comments, "I like much of it, but why is it so full of discord? I can not hear it without being annoyed. Sometimes it gives me actual pain. Is there a reason or a need for it all?" To proceed from the general to the particular, I once heard a very pleasant elderly lady address a manager in this fashion, "Why can't musicians nowadays play more music which is really 'the concourse of sweet sounds'?" Thus certain elements in the general public. But there are also well schooled musicians who represent the same point of view. When this is the case, they do not stop with asking questions, they declare dogmatically, "This is all wrong", speak of the music of the present as "alleged music", assure all those who will listen to them that it was not thus in the "good old days". All this would be more plausible if the supposedly learned ones did not forget or ignore certain patent facts. There never have been any "good old days". The phrase always refers either to an earlier period in the life of the individual who uses it, in which he was so attuned to his environment as to give it his fullest appreciation; or to a still earlier period which the reading of books has presented to the individual as one of great glamor. There have always been individuals who have been so perfectly attuned to the past that the present irritated them. But let us—parenthetically—be fair to them: their present condition need almost never be attributed to just "natural cussedness", as seems sometimes to be assumed; it is usually due to the fact that for some reason for which they may or may not be responsible their experience has not kept up with the march

of events, and when they awaken with a start to find themselves lagging behind, they are quite naturally irritated. Never has it been otherwise. In the case of music, all of us who are forty years of age or older (perhaps also some younger ones) can remember the days when Debussy—most of whose music now by common consent is considered a "concourse of sweet sounds" was held to be decidedly "queer" and dissonant and unintelligible. And there are authentic cases of learned musicians noisily blustering out of concert halls when Wagner was played, as late as ten years after his death. To proceed still farther back, a very scholarly authority "corrected" certain passages of Beethoven; Bach came near being "fired" from one church position because his music "obscured" the choral tune of the German church hymn, which of course meant that his listeners wanted these tunes treated more simply. And to cap a climax by going still farther back, in the period of old Greek music in which unison singing was the rule, the doubling of the song in that simplest of intervals, the octave, was a matter to be handled with great care!—To turn from negative to positive, a student recently expressed a profound philosophy (of which more later) when she asked quite simply, "We get used to music just like everything else, don't we?" If we substitute the word "discord" for the word "music" we are at the nub of the whole matter.

What then is discord,—or dissonance, as the musician calls it? The uninitiated will of course assume that it is easy to give an answer. The matter however is really not quite so simple. The dictionaries do not help much. Webster's definition, absolutely truthful, presents rather than solves the problem of absolute and final answer,—a combina-

tion of sounds which strikes the ear harshly". This is of course one of the eternal verities. But it leaves us exactly where we started, by making the changing ear of man the judge. There are two approaches to an answer: that of the physicist and that of the harmonist. Harmony being an empirical rather than an exact science, the answer of the harmonist will be the answer of the man who uses his ear, while the answer of the physicist will be the answer of the laboratory, of the counting and classification of sound vibrations. Let us try his way first.

As has already been said, he will give us only an approach to an answer. To get the full import of his answer, "try this on your piano". Let us say that a string is stretched to such a degree of tautness that it sounds low C. If the string is divided exactly into halves, and one of the halves sounded, the note will be the C exactly one octave above. If the string be divided into thirds, and one of the thirds sounded, the note will be the G above the last C, and the interval will be called the "fifth" (C-G, five notes). If the string be divided into fourths, the second octave above the original C is produced. Similarly, a fifth of the string produces the next E, with the interval of a "third,"—C-E; a sixth of the string, the following G, again a "fifth"; a seventh of the string the following B-flat,—a "seventh", an eighth of the string, as might be expected, the next C, another octave; and so on as far as the experimenter chooses to go. Now the physicist says, the octave is the perfect consonance, the fifth the next most perfect and so on up the line, until we get to a point where it is no longer possible to call the interval a consonance, where he must call it a dissonance. But there is nothing in the nature of the experiment to tell just where to draw the line. Shall he say that one-sixth of a string yields a consonance, and one-seventh a dissonance? If so,—and this is the usual dividing line of current text books on Harmony—it must be evident that the division is a purely arbitrary one. Moreover, the slightest amount of experimenting on a piano will show that there are other intervals than the above which sound to us just as well as the ones above mentioned. We have enumerated the intervals C-C, C-G, C-E, C-B-flat. We have called the first three consonant and have found the fourth (arbitrarily) dissonant. But C-A, C-A-flat, C-E-flat, sound every whit as pleasant to us the above. These the physicist secures by accepting relationships between notes already found: C-A is the equivalent of G-E; C-A-flat of E-C; C-E-flat of E-G. But on this basis the fourth (G-C), which harmony and counterpoint alike treat as a dissonance, would also be accepted as consonant. It will be seen that the path of the physicist in determining consonance is a thorny one; that his system contains in it no rational basis for making a division line between consonance and dissonance.

The empirical "science" of harmony,—has changed its mind several times. And if some genius succeeds in codifying the harmony of the twentieth century, he will very likely admit more intervals as consonances than has ever been done before. Its very origin rests on no more secure basis than the basis of common consent. Says Mr. E. J. Dent, "Artistic harmony arose from the combined singing of different melodies, through which certain intervals came to be recognised as having various degrees of pleasantness". Curiously, the acceptance of the first intervals as consonances follows broadly the physicist's order of consonances, as outlined above. The use of the octave, as supplementing unison singing, by the Greeks as noted above, was called magadizing. The significant thing about it, from the point of view of this article, is that it was by no means a matter of course, as the casual musician of to-day might have expected. It was something new, and it took a while to gain acceptance. The next step was the insertion of the fifth between the two notes of the octave, known as organum. Its rules and practices we are not concerned with here. Sufficient is it that it gave us a new interval,—really two new intervals, the fourth and the fifth. For in the combination C-G-C, for example, the fourth G-C is as much present as the fifth C-G. Franco of Cologne, of the eleventh century is generally quoted as the first writer to make a complete classification of intervals as to consonance and dissonance. He recog-

nises five different kinds of intervals, perfect consonances, middle consonances, imperfect consonances, imperfect discords, perfect discords. There are some curious things in this classification. There is only one perfect consonance, the octave. Next come the middle consonances, fourths (as C-F) and fifths (C-G). Then come the imperfect consonances, the major and minor thirds (as C-E and C-E-flat, respectively). Franco's first discords, the imperfect discords, give one a distinct shock. One is prepared to find the minor seventh (C-B-flat) and the whole tone (C-D) among them. But it shows the slowness of acceptance of intervals as concords to read that the major sixth (C-A), which to-day is thought of very much in the same manner as the major third (C-E), is also an imperfect discord. Among the perfect discords one is prepared to find the half-tone (C-D-flat), the augmented fourth (C-F-sharp), the diminished fifth (C-G-flat), the major seventh (C-B). It is surprising, however, to find the minor sixth (C-A-flat) as belonging to these extreme discords. Franco must have had some qualms about this. For though his sixths are both discords, he admits in a note that they are less disagreeable than half tones, or augmented fourths or sevenths.

Marchetti of Padua (thirteenth century) classed fourths as dissonances, where both his period and the harmonic system of 1600-1900 A. D. kept them. Jean de Muris (fourteenth century) marks a step in the more liberal acceptance of concords in admitting the fifth into the sacred society of the octave as a perfect concord; further, in admitting the major sixth as an imperfect concord, along with the thirds. But the minor sixth is to him still a discord! Its later recognition as a concord brings the classification up to the point of the harmonic system of 1600-1900, which is still found in the text-books in harmony in use in the schools at the present time. The point of all which is that to define consonance and dissonance is a relative and historical, rather than an absolute matter. Again—"we get used to it."

One may ask whether there was a sharp differentiation in the use of concords and discords in the olden times to correspond with the care which theorists took in making their classifications. The unison singing and the magadizing of the Greeks certainly tolerated no discords, proceeding as it did in unison and octaves. The organum, in its earliest and strictest form, used only octaves, fourths and fifths,—again no dissonances. In its later and freer form (how "modern" this sounds in print!) it allowed dissonances in passing between consonances. That is, if a unison, C-C, was to be followed by a fourth, C-F, the intervals C-D and C-E might be touched lightly in passing between the C-C and the C-F, with the C sustained through the whole passage. Concords were required at all points of stress in the words. No discord must ever be placed at any point where it would receive weight. Its only function was that of being passed over lightly in going from one concord to another. This was true for a number of centuries.

When Marchetti of Padua in the thirteenth century classified fourths as discords, he also (according to Grove's Dictionary) "explains that the part that offends the ear (note well the phrase) by one of these discords must make amends by passing to a concord while the other part stands still." This was revolutionary. It meant that a discord might be admitted at a point of weight, provided that one of the notes of the interval passed smoothly step by step to a concord while the other of its constituent parts remained stationary upon one note, as C-F followed by C-E. This was a second and more advanced form of dissonance. It passed into the harmony and counterpoint of the succeeding age under the name of "suspension". These two were the principal forms of dissonance admitted into the older medieval system. Both were most circumscribed by the restrictions which governed their line. To-day they are among the smoothest effects possible. They are in truth for the most conservative, "course of sweet sounds", no matter what may be their physical or harmonic classification. Yes indeed,—"we get used to it".

In a subsequent article we will consider discord in the harmonic system of 1600-1900, and in the harmony of the present.

Recording Conductors

By ROBERT DONALDSON DARRELL

Some American Conductors; Conclusion.

BESIDES Bodanzky two other conductors of the Metropolitan Opera House are well represented by recordings: Gennaro Papi and Giulio Setti. The latter is the conductor of the Victor series of records by the Metropolitan Opera House Chorus and by Gigli, Pinza and others as soloists with the Metropolitan Orchestra. I am not aware that he is represented by any acoustical disks made before the current Victor series, or that he has conducted any purely orchestral performance for recording. It is somewhat difficult to trace his works, as the Victor catalogue makes no mention of him whatsoever, although of course his name is given on the labels of the disks for which he has conducted. The Victor Company is rather uncharitable in thus denying catalogue credit to an extremely competent operatic conductor, a man whose work is invariably distinguished by straightforward musical virtues. I do not imagine that Setti would be highly successful as a concert conductor: his work lacks an infusion of personality for all its vitality, but in his chosen field he is firmly established as a musician of genuine talent and remarkable evenness of accomplishment. Judging by his records, one would say that he is a man hard to fluster. If the nature of the works he performs are not such as to permit the display of superlative interpretative qualities, they are such as to permit—indeed encourage—a slackening of musical standards and a looseness of artistic fibre. Setti—be it to his credit—holds himself and the artists under his baton too well in hand ever to allow departures from the strict canons of musical technique. Never a musical Messiah, he is never a mere stick-wielder. The continuation of his Victor series is being closely followed by everyone interested in operatic performance of the first rank. Among his present releases I might mention as particularly noteworthy: Victor 9150, choruses from *Cavalleria Rusticana*; 4027, choruses from *Die Zauberflöte* and *Pagliacci*; 8110, duet from *Norma* with Rosa Ponselle and Marion Telva; 8096, arias from *Lucia* with Gigli and Pinza; 8103, excerpts from *The King's Henchmann* with Tibbett; 6876, arias from *La Traviata* and *Lucia* with Gigli; and 8091, arias from *Carmen* with Jeritza.

Unlike Setti, Papi is represented almost entirely by acoustical recordings. There is only one of his disks, as far as I know, that is electrical, Brunswick 15106, the *Entr'actes* from Acts III and IV of *Carmen*, played by the Metropolitan Opera House Orchestra. Papi's most notable phonographic achievements go back to the days of the old Vocalion (red) records. Several disks in his remarkable series with the Metropolitan Opera House Orchestra are retained in the 1927-1928 "Vocalion" catalogue, now issued by the Brunswick Company: 35022, *Zampa* overture; 35032, *Barber of Seville* overture; 35046, *Aida* and *La Bohème* selections; 35038, the intermezzo from *Goyescas* and *In a Monastery Garden*; and 35025, *Massenet's Angelus* and an intermezzo from *Jewels of the Madonna*. The two overtures were particularly good; in fact, Papi's readings are seldom surpassed even today. I remember also a very fine coupling of the *Ride of the Valkyries* and *Berlioz' Hungarian March*, long since out of print. Phonographic literature is unfortunate that it is unable to boast an electrical series of overtures and operatic excerpts conducted by Papi.

Henry Hadley, formerly assistant conductor of the New York Philharmonic, is represented by two series of acoustical recordings, one for the Okeh Corporation and the other for Ginn and Company's Music Educational Series. The disks listed in the 1926 Okeh catalogue are: 6010, Herbert's *Al Fresco* and an excerpt—*Heather*—from Hadley's own *Ballet of the Flowers* suite; 6008, *Mignon* overture; 5004, the scherzo from *Mendelssohn's Midsummer Night's Dream* music and the *Hymn and Triumphal March* from *Aida*;

5001, *Merry Wives of Windsor* overture and *Dance of the Hours* from *La Gioconda*; and 6005, an intermezzo from *Jewels of the Madonna* and the *Malaguena* from the little known opera *Boabdil* by Searblle. These were all made with an organization known as "Henry Hadley's Symphony Orchestra," probably largely composed of New York Philharmonic men. All these records are now out of print; they were very badly recorded, even by acoustical standards. More recently Hadley and a small orchestra of New York Philharmonic men recorded all the orchestral works in the Music Education Series, of which might be mentioned: G-57, *Ruy Blas* overture; G-55, *Tchaikowsky's Andante cantabile* (strings alone); G-53, *Pique Dame* overture; G-52, excerpts from *Goldmark's Rustic Wedding* symphony; G-50, *Moskowski's Bolero* and *Brahms' Sixth Hungarian Dance*; G-51-2, *Peer Gynt* suite; G-30-1, *Nutcracker* suite; etc., etc. In time these will probably be replaced by electrical versions. Hadley is represented by other recorded works than those made for the phonograph. I refer to his performances for the Vitaphone, for which he was the first conductor of prominence to record. His *Tanhäuser* overture was probably the first major work to be given public performance via the "talking movies." Perhaps in time we shall have synchronized films to accompany the recordings of all the leading symphonic conductors. Already the principal jazz orchestras have made their Vitaphonic and Movietonal debut.

Victor Herbert achieved renown on the conductor's platform as well as a composer and violoncellist. His long series of works with an orchestra of his own was one of the glories of the old Victor catalogue. All of these were acoustically recorded and only one is retained in the current catalogue: 55049, the wedding marches by Wagner and Mendelssohn. Among the more significant of the others were: 55200, *Indian Summer* and *Dagger Dance* (*Natouma*); 5104, *Badinage* and *Military Ball* (*Babes in Toyland*); 55094, *Liszt's Liebestraum* (orchestrated by Herbert) and *Madame Butterfly* selection; 55054, *Intermezzo* (*Marietta*) and *March of the Toys* (*Babes in Toyland*); 45187, *To a Wild Rose* and *To an Old Trysting Place* (*Macdowell's Woodland Sketches*) and *The Rosary*; etc., etc.

Fabien Sevitzky is a new name among recorded conductors. He is a nephew of Koussevitzky and the conductor of the Philadelphia Chamber String *Simfonieta*, with which organization he has made two records for Victor, 4002 and 9129, playing *Bossi's Prelude*, *Minuet*, and *Burlesca*, and *Grieg's Heart Wounds* and *Last Spring*. The series might well be extended for there are a number of works written for strings alone that could be added advantageously to recorded literature. From his records one would judge Sevitzky to be alert and competent. The extent of his talents is of course as yet impossible to gauge.

The next two conductors are better known by their recordings than by their concert appearances, although both are fully capable of filling the post of leadership of any prominent symphony orchestra. Becoming identified with a recording company early in their careers, the fruit of their labors is the long and distinguished series of releases by the Victor Symphony and Concert orchestras, some of which bear the name of Josef Pasternack or Rosario Bourdon, but many of which are modestly silent concerning the conductor. The phonograph's gain is the concert hall's loss, for had the labors of these men been devoted less assiduously to the recording studios, their general fame would be assured today. Yet if their fame is less widespread, it is none the less surely founded on their recordings. Pasternack's particular forte is accompanying, and indeed it would hardly be exaggeration to say that the prestige won by Victor's vocal records during the pioneer days of the phonograph was due to the standard Pasternack set in his accompaniments no less than to the talents of the

soloists themselves. The black label disk of the Egmont overture (Victor 35790) is Pasternack's only electrical major orchestral work, but his acoustical series of overtures and abbreviated versions of the better known symphonies will not soon be forgotten. That list is too long to be repeated here, but I should make at least passing mention such symphonies as Mozart's G minor, Haydn's Military and Surprise, Mendelssohn's Italian, and Beethoven's Fifth; and such overtures as *Der Freischütz*, *Sakuntala*, *Semiramide*, *Magic Flute*, etc., etc. Pasternack is now virtually retired, although I believe he is still occasionally to be heard in concert in Philadelphia.

Rosario Bourdon, Pasternack's former assistant and now successor, is emulating his achievements in no less commendable fashion. To Bourdon has fallen the opportunity of re-recording many of Pasternack's acoustical works—how successfully is general knowledge. A note on Mr. Bourdon's career and recordings appeared in the August 1928 issue, accompanying the publication of his photograph on the cover. His overture series is now branching out to include some of the better known concert works, exemplified by his records of Smetana's *Moldau* (Victor 21748-9). There are unexploited opportunities in this particular sector of the orchestral repertory. Bourdon has already set an enviable standard for recorded works of this kind. It is not too much to expect that his future releases will continue to raise this standard.

The mention of Pasternack brings to mind another great repertory conductor of the acoustical days, Charles A. Prince, whose work for the Columbia Company resulted in the long series by the Columbia Symphony and Prince's Orchestra that was one of the glories of the early days of the phonograph. When one considers the handicaps under which the recording of orchestral works labored in those days, one begins to realize the full significance of the achievements of a man like Prince. The majority of his works have now disappeared from the Columbia catalogue; but I might call attention to 53008-D, Debussy's *En Bateau* and Sibelius' *Finlandia* (there is a rumor that the composer himself led or was present at the performance of *Finlandia*; true or not, the performance is easily the best on records, despite its extreme abbreviation and the fact that it is an old style recording). This disk is advisedly retained in the current catalogue (its old number was A-6907). Some of the withdrawn works of special note were: A-6080, Roman Carnival overture; A-5933, *Marche slave*; A-5594, the *Magic Fire Music* from *Die Walküre* and the first movement of Tchaikowsky's "*Pathétique*," A-6202, Chabrier's *Espana* and the *Valse lente* and *Pizzicati* from *Delibes' Sylvia* ballet, etc., etc. Prince is still alive; is there not a possibility of his recording again? His place in the phonographic Valhalla is secure as it is, but—the hope of some electrical recordings from his baton is a most pleasant one. . . .

Another conductor exclusively of the acoustical era is Josef Stransky, former conductor of the New York Philharmonic, and conductor of that orchestra in a number of records for Columbia. The complete list is given in the article on the New York Philharmonic in the January 1925 issue of *The Phonograph Monthly Review*. Three disks are retained in the current (1929) Columbia catalogue: 7013-M, Ippolitow-Iwanow's *Cortège du Sardar* and Berlioz' *Hungarian March*; 7012-M, Moszkowski's *Spanish Dance* and Chopin's "*Military*" *Polonaise* (orchestrated by Glazounov); and 7014-M, Liszt's *Second Hungarian Rhapsody* and Mozart's *Turkish March*. The first record (7013-M) is probably the best, but none was of great excellence, even considered by relative standards.

Eugene Ysaye is represented as a conductor by a number of acoustical disks in the old Columbia catalogue, made with the Cincinnati Symphony Orchestra. The catalogue does not state which of the Cincinnati records were made with Ysaye and which with Kumwald as conductor; the labels however are more complete. Only three pieces are retained in the current catalogue: Lassen's *Festival overture* and the *Navarraise* from *Le Cid* (7015-M), and the *Midsummer Night's Dream* scherzo (7022-M, paired with the intermezzo from *Cavalleria Rusticana* played by Gino Marinuzzi and his symphony orchestra). There were some dozen more in the old catalogue, of which Chabrier's *Marche joyeuse* (paired with the Lassen overture on A-6197) and

the *Scheherazade* excerpts (A6172) were the most significant.

Turning back to repertory and "concert orchestra" conductors, we come to the names of Nathaniel Shilkret of the Victor Company, Robert Hood Bowers of the Columbia Company, Frank Black and Louis Katzmann of the Brunswick Company, Erno Rapee and David Mendoza of the Capital Grand Orchestra, and others. By nature and intent Shilkret has devoted his efforts most closely to the "salon" field, but he has a number of noteworthy larger works to his credit. The most significant are: Victor Concert Series Album C-1, Victor Herbert *Melodies*; Album C-2, Stephen Foster *Melodies* (both of these selections are arranged as well as conducted by Shilkret); 35956, *Die Fledermaus* overture; 35924, *Raymond* overture; 36000, Victor's concert jazz contest prize winners by *Griselle* and *Bloom*; 35775, *Tales from the Vienna Woods* (with the original zither part); 35777, *In a Persian Marketplace* and *In a Chinese Temple*; and 68717, *Kuhla's Elverhoj* overture. (All of these are electrically recorded, of course. The Kuhlau work is not listed in the general catalogue, but appears in the Danish and Educational catalogues. The Strauss waltz is not listed in the current general catalogue, either; it was referred to on page 134 of the December 1926 issue of *The Phonograph Monthly Review*.)

Robert Hood Bowers conducts the current series of releases by the Columbia Symphony Orchestra, of which one might mention: 1297-D, Herbert's *Al Fresco* and *La Bohème* selection; 50060-D, Herbert's *March of the Badinage*; 50052-D, *Madame Butterfly* selection; 50059-D, *Toys* and Grieg's *Norwegian Bridal Procession*; etc.

Erno Rapee and later David Mendoza conducted the Capital Grand Orchestra (of the Capital Theatre, New York City) in a series of acoustical recordings for the Brunswick Company. A detailed study of orchestra and conductor was published in the December 1926 issue of *The Phonograph Monthly Review*, together with a complete list of their records. Perhaps the best were: 20015 and 20023, the ballet music from *Faust*; 20041, *Pique Dame* overture; 2793, *Melodies* from Herbert's operas; and 2656; Herbert's *Panamericana* and *Badinage*. Rapee and Mendoza are featured currently "on the air"; the former with the symphony orchestra at Roxie's Theatre (I believe), and the latter with the Capital Grand Orchestra. Possibly they soon may be heard again "on the disks" in electrical recordings. Both men have a fine flair for works of the "concert" and "light classics" type.

I am not very familiar with the work of Frank Black, but I understand that he is known as a fine arranger and conductor of light concert works. He was with the Brunswick Company at one time, and perhaps his most effective recorded representation is the Brunswick record of Gershwin's *Rhapsody in Blue* (20058).

Louis Katzman's photograph was published in the September 1928 issue, accompanying a short note on his work. He is now managing the Brunswick recording laboratories in New York, in addition to conducting the Anglo-Persians and other orchestras. He is a coming man in this particular field and undoubtedly he will soon have the opportunity of recording larger works.

I should not overlook Paul Whiteman, whose major works entitle him to consideration here. One can hardly deny an accolade to such significant contributions to the recorded repertory as: Victor 35822 the *Rhapsody in Blue*; 35859, Grofé's *Mississippi suite*; 35933-4, Grofé's *Metropolis*; 35926, Herbert's *Serenades*; 35942, Grofé's *Three Shades of Blue*; and Columbia Modern Music Album Set No. 3, Gershwin's *Concerto in F* (Roy Barge, soloist.)

Returning to the symphonic ranks we come to two pianist-conductors: Ethel Leginska and Percy Grainger. Leginska is unrepresented on records as a conductor, but she has recorded several piano works for Columbia. Grainger, who is occasionally heard in concert as a conductor of his own works, has directed several of them for Columbia: 2066-M, *Colonial Song*; 7147-M, *Gum Suckers' March* and *The Power of Love* (Danish folksong); 163-M, *Lord Peter's Stable Boy* (Danish folksong) and *Shepherd's Hey*.

My next group is that of visiting foreign conductors who by virtue of their extended stay or frequent appearance

in this country may by a stretch of the imagination be said to come under our classification closely enough to deserve at least passing mention here. First, by all means, is Karl Muck, conductor of the Boston Symphony 1906-1908 and 1912-1918. His two acoustical disks made for Victor with the Boston Symphony are too well-known to require further comment (they are discussed in detail in the Boston Symphony article in the January 1929 issue; the date given there of their issue is erroneous, and Mr. Ulysses J. Walsh gives December 1917 as correct). Those who wish may find an ironic note in the fact that Dr. Muck's name is conspicuously missing from the labels of these disks, although it occupies an honored position on the recent (electrical) Victor records of Wagnerian works played with the Berlin State Opera House Orchestra. Dr. Muck is also heard with the Bayreuth Festival Orchestra in several disks in the Columbia Bayreuth Album.

Several conductors and guest conductors with the former New York Symphony are represented by European recordings. Otto Klemperer made a number of works for Polydor; more recently he has been heard under the Parlophone label. His electrical Polydor recordings are: Beethoven's Eighth; 66463, Ravel's *Alborado del Gracioso*; and 66464-5, Debussy's *Nuages and Fêtes*. Unfortunately these works are products of the early Polydor electrical process, and in consequence are mechanically inferior. Klemperer conducted acoustical Polydor versions of Beethoven's First and Eighth, Schubert's "Unfinished," and the slow movement of Bruckner's Eighth. The English Parlophone Company has just announced the release of a Brahms First conducted by Klemperer. All of these are with the Berlin State Opera House Orchestra. Fritz Busch, like Klemperer, is represented by old and new Polydor disks and a single Parlophone electrical release. The Parlophone work—excerpts from Strauss' *Egyptian Helen*—is reviewed elsewhere in this issue. Busch's electrical Polydor releases are 66430-1, excerpts from *La Forza del Destino* and *Turandot*, played with the Dresden State Opera House Orchestra. The old Polydor catalogue contained a long list of short works played with the Dresden and Württemberg Opera House Orchestras. Enrique Fernandez Arbos, conductor of the Madrid Symphony and recently guest with the New York Symphony and other American orchestras, is now recording with his own orchestra for the Columbia Company. British release has been given to his own *Noche de Arabia*, three pieces from Albeniz's *Iberia* (*Triana, El Corpus en Sevilla, and El Puerto*, all orchestrated by Arbos), and Granados' *Spanish Dance No. 6*. Oskar Fried, also heard with the New York Symphony, is represented by a long series of acoustical and a shorter series of electrical Polydor recordings—many of which have been discussed in considerable detail in these pages.

Has Ernst von Dohnanyi appeared in this country as a conductor? He is well-known here as a pianist, of course. He also records for Columbia and is now represented by several works with the Budapest Philharmonic: Mozart's *Piano Concerto in G, No. 17* (with Dohnanyi conducting from the piano), Liszt's *First Hungarian Rhapsody*, and Berlioz' *Hungarian March*. None of these works has yet been heard at the Studio. Undoubtedly they are the first of an extended series.

Carl Schuricht, one of the guest conductors with the St. Louis Symphony a season ago, has directed a number of recordings for the Homocord Company in Germany with the Berlin Symphony, among which are *Tod und Verklärung* and *Die Moldau*.

Wilhelm Furtwängler, formerly one of the conductors of the New York Philharmonic, is represented by two electrical

works—the Polydor-Brunswick Beethoven's Fifth and a Polydor two-part version of *Der Freischütz* overture, both played with the Berlin Philharmonic. Did Furtwängler ever make any other records? We should hear more from him. His Fifth is by far the most interesting conception of this over-familiar masterpiece. Unfortunately his performance is marred by inferior recording. With present day recording excellence he should give us a series of works of the highest calibre. Surely one of the German manufacturers will be quick to profit by his presence in Berlin.

Thomas Beecham's Columbia recordings are too familiar to need any further discussion here.

Molinari, Monteux, and de Sabata have never recorded, as far as I am aware. The first is probably the greatest living conductor as yet unrecorded, now that Koussevitzky has joined the phonographic ranks. All three are needed by the phonograph. Monteux' particular forte is ballet music and it is strange that some enterprising company has not snapped him up to record with (say) the Russian Ballet Orchestra in a series of modern ballet works, particularly those by French, Russian, and Spanish composers.

Besides Dr. Muck, three former conductors of the Boston Symphony have played for recording. Georg Henschel, the first conductor of the Boston organization, is still very much alive, musically as well as physically; witness his electrical recording of Beethoven's First for Columbia and a disk of Schubert songs sung to his own accompaniment (English Columbia) and made in his seventy-eighth year! Arthur Nikisch made several acoustical recordings before his death. The H. M. V. historical list contains the following works: D-89-92 Beethoven's Fifth (with the Berlin Philharmonic, 1913; D-815-6, Liszt's *First Hungarian Rhapsody* and the *Marriage of Figaro* overture; D-814, *Egmont* overture; D-817, *Der Freischütz* overture, and D-818, *Oberon* overture (all these with the London Symphony, made in 1914). In the old Polydor catalogue are also: 65906-7, Liszt's *First Hungarian Rhapsody*, and 65908, Berlioz' *Roman Carnival* overture. The four-part Polydor version of the Liszt rhapsody was issued in this country on the old red Vocalion records; as a performance it has yet to be surpassed. Henri Rabaud has recently conducted his own *Procession Nocturne* and *Marouf Ballet* for French Columbia. Gericke, Paur, and Max Fiedler never recorded, I believe.

There remains still a large number of American conductors unrepresented phonographically, among whom Fritz Reiner, conductor of the Cincinnati Orchestra and guest with the Philadelphia Symphony and other organizations, is perhaps the most noteworthy. Close beside him are Willem von Hoogstraten, of the New York Philharmonic Stadium concerts and the Portland, Oregon, Symphony; Polacco, of the Chicago Civic Opera Company; Sandor Harmati, the talented young conductor of the Omaha, Nebraska, Symphony, (heard last summer at the Festival in Frankfurt); Georges Zaslavsky, formerly conductor of the New York Beethoven Symphony; Emil Oberhofer, founder of the Minneapolis Symphony and guest with the St. Louis orchestra; Alfredo Casella, of the Boston Symphony "Pops" and the Hollywood Bowl concerts; Albert Stoessel, one of the most promising of our strictly native conductors; Agide Jacchia, formerly of the Boston Symphony "Pops"; Nathaniel Finston, musical director of the "Publix" theatre chain; Howard Barlow, heard frequently in broadcast; Arthur Shepard, assistant-conductor of the Cleveland Symphony; Hans Lange, assistant-conductor of the New York Philharmonic Symphony; George Barrère of "Little Symphony" fame; etc. The list is of course susceptible to considerable extension.

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Offenbach and Opera-Bouffe

By JAMES HADLEY

THE case of M. Jacques Offenbach is, probably, without a parallel in the history of music, inasmuch as he is chiefly known in our opera houses by the one work that is least typical of his art and his philosophy. This opera, "The Tales of Hoffmann," was Offenbach's swan-song, and achieved his supreme ambition to compose an opera that should be presented at the Opéra-Comique. This hope was realized, with a brilliant and lasting success, not only at the Comique, but in all the opera-houses of the world, as well. It is one of the great tragedies of life that the composer never lived to see his work given upon the stage. As he neared life's end, the "Tales" were far from being completed, so, from his death-bed, he instructed his bosom-friend, Ernest Guiraud, in the numberless details connected with the finishing of the score, a task which the younger man had loyally undertaken.

So, from the sketches and plans of the opera—often no more than a single phrase, or a few measures—"Les Contes d'Hoffmann" was finished, revised, and partly orchestrated by Guiraud, and with what splendid results, all the world knows. No better man than Guiraud could conceivably be imagined to complete the dying composer's masterpiece, for the talent of the younger musician is distinguished by that elegance and charm that is essentially French. He is, himself, a composer of many beautiful things. Especially noticeable is the opéra-comique, "Picolino," full of delightful surprises. In lighter vein, but no less admirable, is the exotic and alluring "Danse Persane"—a great favorite on concert programmes—and the bewitching "Valse du Colin-Maillard," picturesque, full of colour, and scored with great brilliancy, from his ballet, "Gretna-green." These two airs-de-ballet, are worthy the magic pen of Délibes.

As has been said, however, "The Tales of Hoffmann" is not a work that is in the least characteristic of its composer. Full of beauties as it is, one sees everywhere that the larger art-form was an unfamiliar territory, in which he stepped with caution. The music is written well for the voice, and demands singers of the first rank. Incidentally, the rôle of "Hoffmann" is, with one exception. (Arturo, in Bellini's "Puritani") the highest ever written for a tenor, and fortunate indeed is that gifted singer who can with ease negotiate the terrific passages in "Ah! Vivre Deux", and "O Dieu de quelle Ivresse."

The real Offenbach was the genius of musical caricature. In this field he is supreme. He is in fact, the only composer of this type to whom the term "man of genius" can be properly applied. He was the musical prophet of his period—the Second Empire—the gayety, frivolity, and immorality of which he faithfully reflected in his musical pieces. The fact that these operettas, of an essentially cynical, risqué and irreverent character, were the works of a Jewish cantor's son, was a paradox that seemed only to make them even more a part of that Prince of Paradox, Jacques Offenbach, himself. No one would have laughed more heartily than he at the absurd incongruity of such a combination. It would have been only one more conceit that elbowed its way insolently through the land of musical topsy-turvydom, where all things that tradition had held sacred were material for his ridicule.

The beginnings of his extraordinary career were not sensational. Offenbach came to Paris in 1833, saw the "City of Light" and was conquered. After an irksome period of study in the Conservatoire, he found a position as 'cellist in the orchestra of the Opéra-Comique. Here he learned much; no Levantine tradesman ever had a keener eye for any trifle that might be of use to him. For five years, he was later bound to routine and respectability, as conductor of the Théâtre-Français. It was with real appreciation that he directed the players in the music of Gluck, Haydn and Mozart, but in his soul he chafed at the stilted formality and the "grand manner", the tragic stride and the wavering plumes of Racine and Corneille. At this time he composed many

pieces, but they were refused. "Fortunio's Song", an inspiration of rare charm, was not accepted at the Comédie-Française. He wrote opera after opera, and always without success; the managers appeared to have hearts of stone. Finally, staking his all on a chance, the young composer set up a little theatre of his own in the Champs Elysées, where he brought out many one-act musical pieces written by himself. This was in the year of the International Exhibition of 1855. These musical miniatures were irresistibly amusing, effervescent as champagne, and he soon won the approval of the public. It was not long before a larger playhouse was found to be necessary, so the young impresario transferred his growing theatrical family to the Théâtre Conite, which he re-named the "Théâtre des Bouffes-Parisiens," in the Passage Choiseul, where he set Paris mad with the triumph and the scandal of "Orphée aux Enfers," his best and most characteristic work.

This bon-bon box of a theatre became the rage of Paris. Not to have been seen there was to argue oneself unknown. Its ceiling was decorated by a painter unknown to fame, but with a flamboyant sense for color and a great technical facility—a pupil of Baldry—with groups of mythological figures in each of the four great oval panels. In his directions to the painter Offenbach had said very impressively:—"No avenging deities shall disfigure the ceiling of my theatre . . . far rather shall my friends be charmed and exhilarated by visions of the amiable weaknesses of the gods—those heavenly condescensions that bring them so near to our sympathy and comprehension." Accordingly, in golden and satiny whites; magnificent, flower-like reds; marvellous blues, ranging from palest turquoise to deepest cerulean, and rich cinnamon browns, there bloomed those adorably indiscreet decorations, . . . Venus and Adonis; Leda and the Swan; Apollo and Daphne, and the sleeping Endymion visited by the goddess Diana.

From this period—about 1860—date his most famous works, and it was with these witty and suggestive travesties that Offenbach really founded that peculiar species of musico-dramatic art known as "opéra-bouffe." These works, the genuine opéras-bouffes, are those in which the characters are taken from mythology, history and poetry, and are presented under ridiculous aspects. Offenbach's "Orphée aux Enfers" and "La Belle Hélène," and Hervé's "Le petit Faust"—a shameless travesty in Gounod's great opera—may be cited as examples. Where the plot and the dramatis personae are entirely imaginary, as in "La Fille de Madame Angot" by Lécocq, no one is burlesqued, and instead of opéra-bouffe we have comic-opera. The line of demarcation is, however, difficult to draw with any degree of accuracy: "Madame Angot" is often classified as opéra-bouffe, and as such it will be considered here. Says one famous writer:—"It was the result of an endeavor to catch the essence of the popular taste of the day; the extravagance, the license, the cynicism, and moral emptiness of the Second Empire." The success of these operettas was enormous—their vogue incredible. What especially appealed to the French taste was the truly devilish ingenuity of his musical caricatures. Nothing escaped his irreverent touch. Everything that Art and Poetry and Tradition had revered was now led up to his distorting mirror, and the world was invited to roar with laughter at the grotesque reflection. In "Orphée aux Enfers", (Orpheus in the Underworld) he burlesqued the antique world of the Grecian gods. His best music is to be found in this absurd perversion, where Orpheus, one of the most beautiful and poetic figures in Grecian mythology, is here transformed into a violin-teacher giving private lessons. In this piece we witness a mad carnival of the gods, Olympus dragged through the mire, and a whole age of poetry scoffed at. The opera ends with a capricious and grandiose Finale—a furious allegro—in which, as a French writer has said:—"Gayety goes farther than insolence—to the very doors of insult and

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Fox Trot. Ben Selvin and His Orchestra

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The Beggarman Song (The Auld Rigadoo). Vocals. Flanagan Brothers

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In addition to the records listed above there are recordings in twenty-two Foreign Languages.

sacrilege." To the music of his mad galop was first seen the "Can-Can", a wild tumultuous dance which soon spread in the "Jardin Mabille," the Closerie des Lilas, and all the other gay resorts of the night life of Paris during the Second Empire. This galop is heard in the closing allegro of the "Orpheus" overture, a number which enjoys an overwhelming popularity that seems to increase with the passing years. It is, by the way, a Concert Overture, arranged on melodies from Offenbach's opéra-bouffe, and must not be confused with the brief introduction of 100 measures with which the composer prefaced his score. As might be expected, there are numerous fine recordings of this universally loved Overture. "Orphée aux Enfers" is judged to be Offenbach's finest and most characteristic work, and a wonderfully attractive Fantasia of the opera's favorite airs is played by the Edith Lorand Orchestra, (P. 1688). It is recorded splendidly, and has made new friends for the Parlophon Co. wherever heard. The same company has recorded a song from "Orpheus", "Der Tod will mir als Freund erscheinen", to use its German title. It is sung with sympathy and appreciation by Fräulein Hertha Stolzenberg, (P. 1147). With the Overture, Fantasia, and the song alluded to above, a good idea may be obtained of the merits of the "Orpheus" score . . . a perfect gem.

Some years later, this same Orpheus "Galop" was used by La Goulue, most famous of all eccentric dancers, and her celebrated "French Quadrille." The other members of that lively troupe were Grille D'Egout, Nini-Patte-en-L'air, and Mome Fromage. This quartette of French beauties easily surpassed all previous records for high-kicking and general carelessness. They were featured in a spectacular act at the Moulin Rouge, and with such sensational success that this resort speedily became the most popular place of amusement in all Paris.

La Goulue was the acknowledged queen of the Boulevard Night Life. A beautiful woman, dowered with the hard shrewdness of her native peasant stock, she had plenty of wit, of a rather rough-and-ready variety. Her prominence as the reigning sovereign of the demi-monde was immeasurably heightened by the devotion of the Grand Duke Alexis of Russia, whose caprices ranged from Princesses to Café-Concert singers. His gifts to her were superb, as indeed they were to all who had in turn been favored with his fantastic and short-lived preference. The romance was vivid, but brief. La Goulue was displaced in the regard of her royal lover by the Spanish dancer, Otéro, whose beauty, love affairs, and fabulous jewels, made her a potent attraction at Les Ambassadeurs, where the Andalusian siren was the cynosure of all eyes. Her favorite dance-music was "La Serenade", a Spanish Waltz by Oliver Métra, who presided for so many years over the orchestra at the Folies-Bergères, and was idolized by Paris as the composer of "Les Roses," and "La Vague." As danced by Otéro, "La Serenade" attained an incredible vogue. The "Homokord" Co. has recorded "Les Roses," Waltz (B 508), and the "Serenade," with a fascinating castanet accompaniment, (B 505). Another of her great successes was the Fandango which she danced to the music of "Santiago", one of the finest Spanish waltzes ever written, and of an intoxicating melody and rhythm. Though of the old acoustical process, the Parlophone Company has made a spirited recording of this waltz, (P. 497). Other favorite dance-airs of the Spanish beauty were "España," and "Estudiantina." Both these waltzes by Waldteufel are to be had in numerous recordings, in varying degrees of excellence.

While considering the allurements of Spanish music, one recalls a 2-act opéra-bouffe, "Die Schwätzerin von Saragossa" or "Les Bavards" to give it its French title. In the second act there is a drinking-song in praise of the marvellous Sherry from the plains of the Xeres. This air, "In Sunny Spain there grows a fiery wine," is sung in fine style by Johannes Scheurig, a favorite tenor from the Charlottenburg Opera House. It is recorded by the Parlophon Co., (P. 1069).

In "La Belle Hélène," the story of the opera is based upon the love affair of the Shepherd, Paris, and Helen of Troy, the wife of King Menelaus, which culminated in the Trojan war. This 3-act opéra-bouffe is full of ridiculous anachronisms, in which the gods and heroes of ancient Greece are made to masquerade in modern costumes amid modern surroundings. Musically, it is one of the best of Offenbach's

bouffe operas, and it is to be regretted that the dialogue is marked by an abundance of unsavory allusions. Indeed, this moral "game-flavor"—to use no worse term—was a strong feature of Offenbach's talent, and in the "Belle Hélène" it is seen in full strength—the stronger the better, evidently, for he often catered to a debased taste. The music, however, is very spirited, and full of charm. We are fortunate in being able to obtain a number of interesting records from this captivating work. The Parlophon Streichorchester gives a very snappy recording of the vivacious overture, (P. 209). Favorite airs from the opera are recorded in a fine Potpourri, with the grace and finish that we have come to expect from Edith Lorand and her admirable band of musicians, (P. 1703). Still another feat awaits us when we consider the vocal recordings from "La Belle Hélène." The "Polydor" Company have secured the coveted services of Fritzi Massary, the Viennese queen of light opera. This amazing person has sung the Invocation to Venus (*65496) and, in company with the tenor, Bernhard Boetel, is heard in the beautiful love-duet, from the second act of the opera, which is given on both sides of a 12-inch record, (*65492).

In "Genevieve de Brabant," medieval romance took its turn in being made ridiculous. The work was unusually "spicy" throughout; so much so, indeed, that a prominent clergyman referred openly to "that infamous work, even the motive of which is unspeakable to modest ears."

This seems like stating the case with unnecessary force, but it is possible to recognize the underlying truth. The original French libretto of "Genevieve de Brabant" is irresistibly amusing, but it does require great skill to preserve the essential sparkle of the original, and yet present dialogue and lyrics that will be in any way acceptable to Anglo-Saxon ears. This opéra-bouffe was first brought out in Paris in 1859. In 1875, it was revived at the Theatre de la Gaité, with eight new numbers by the composer, mostly written for Mlle. Thérèse, a former music-hall favorite, whose imitation of cats on the roof has never been equalled. Let there be no misunderstanding, however: in her chosen sphere she was a very great person indeed. Eccentric and unaccountable in her moods, she was nevertheless a tremendous drawing card. She was by no means a beauty, but she possessed a wonderful figure, a fine voice—powerful, rather than sweet—an impeccable sense of humor, and, above all, a consummate gift for "putting a song over." Her appearance in "Genevieve de Brabant" created a veritable furore. She played with a dash and an assurance that was irresistible. One particular number from this operetta has long enjoyed an extraordinary popularity. It is the Gendarmes' duet "We'll run 'em in." It is recorded by the Gramophone Company of England, and is sung exceptionally by Messrs. Harrison and Radford, (E 107).

In many ways, a musician of unique gifts, Offenbach chose to tread the field of parody, and with overwhelming success. In one opera, however, (not "The Tales of Hoffmann") he abandoned his usual pose of ridicule and caricature, and gave his audiences something positive—"La Vie Parisienne," (Paris Life) the boulevard life of his adored Paris; the one mistress of which he never tired. This piece was written in 1870, or soon after it—his so-called "third period"—which included the "Grand Duchess", and "La Princesse de Trebizonde." It is generally acknowledged that the originality of these operettas consists in the combination of unbridled clowning with a delicate vein of grace and poetry. Says an eminent French writer:—"The gay duet of "La Vie Parisienne" is more than a mere professional song to the honor of boot and glove; it reminds us of Brahms in its bounding rhythm, and of Wagner in its poetry: the scene of Hans Sachs and Eva in "Die Meistersinger" has nothing in it more essentially German and romantic than that in which the pretty glove-maker offers to the boot-maker a foot, ready for fitting and scrutiny." The Parlophone Company offers a sprightly recording of the most famous of the Entr'actes from "La Vie Parisienne." There are several of these Intermezzi, but this has always been the favorite one, embodying in orchestral form some of his most charming musical ideas, (P. 699). Those who wish to become yet further acquainted with this "champagne music" may do so by purchasing the Quadrille from "Pariser Leben" (La Vie Parisienne) which the Parlophon Company has recorded on two sides of a 12-inch record (P. 495). The repetitions necessarily demanded by the dance form in no way detract from one's enjoyment of these delight-

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ful melodies. This record is a veritable treasure-house of musical wit and gayety.

The opéra-bouffe, invasion of New York began really with Mlle. Tostée, at the little French Theatre on 14th St., near 6th Ave., where she presented "La Grande Duchesse", and other Offenbach pieces. Tostée was the most daring of the Paris opéra-bouffe actresses. She dressed superbly, and her jewels were worth the proverbial King's ransom. A set of emeralds, in particular, was well-nigh beyond belief. Her voice recalled the scream of the peacock; she struck imported attitudes that left little to the imagination, and her brazen alurements left the town breathless. Though skating over the very thinnest of thin ice, she nevertheless gauged accurately to the last fraction of an inch how far she could safely go with an audience, and invariably played to crowded houses. Her finest and most reckless performance was in "La Grande Duchesse." As far as I can find out, there is no record from this opéra-bouffe to be found at present in any catalogue of phonograph-disks. This is not easy to understand, as the music is exceptionally graceful and spirited. During the present season of the Goldman Band concerts in Central Park, an elaborate Potpourri on airs from "La Grande Duchesse" was often heard, and always rapturously applauded. A few years ago—five, it may be—the Gramophone Company of England listed a superb collection of opéra-bouffe selections, played by the Coldstream Guards Band. The list included "La Perichole" (Offenbach) and "Chilperic", (Hervé) (C 1028); "La Fille de Madame Angot" (C. 1030); Lécocq's "La Petite Mariée" (C. 1022); Lécocq's "Le Pompon" (C.979); "Genevieve de Brabant" (C126); Audran's "La Cigale" (C995); Offenbach's "La Fille du Tambour Major" (C815); "La Grande Duchesse de Gerolstein" (C.242), and some others which are not in my collection, and which I was not able to purchase, having been withdrawn from the Gramophone catalogue. These records, brimful of chic and vivacity, varied occasionally by seriousness and grace, should never have been withdrawn from the catalogue. "La Grande Duchesse", an opéra-bouffe in 3 acts, was first given at the Variété, Paris, in April, 1867. This grotesque parody, poking the wildest fun at the pompous formality and the antiquated etiquette of the small German courts, was produced at the time of the Exposition Universelle, had a tremendous success and speedily obtained a fame that was world-wide. As the creator of the rôle, Madame Hortense Schneider reigned supreme. She was the toast of the town, and not to have bowed to the Grand Duchess at the Theatre des Variétés, was to argue oneself unknown. It is said that one day this favorite actress was about to enter the enclosure reserved at the Chantilly race-course for the Imperial circle, when she was stopped by a zealous functionary. "But I am the Grande Duchesse of Gerolstein," was her prompt remark, to which the reply came; "It is well, enter Madame!"—

When Mme. Schneider was later engaged for an opéra-bouffe season at the "Princess's in London, the manager was horrified at the salary she demanded, remarking that her terms would be higher than that of the Marshal of France. "Well, then," said Mme. Schneider, with her irresistible smile, "that is easily settled; get the Marshal of France to sing for you!"

In 1872, America first saw the fascinating Marie Aimée, the most popular of all the opéra-bouffe singers who visited our shores. She was such a favorite that she returned to America each season for the next ten years. She captivated her audiences in the works of Offenbach, and in those of Vasseur, Lécocq, Hervé and Audran, as well. One of her greatest successes was scored in Lécocq's opéra-bouffe, "La Marjolaine." It was easy, then as now, to criticize a popular favorite, but it is generally acknowledged that Aimée possessed an unusual voice—unusual, that is for an opéra-bouffe singer. It was easy to talk glibly of edged tones, that vagaries of pitch, a persistent tremolo and a fluttery trail, but let it not be forgotten that the score of most of the French opéras-bouffes contain much exceedingly difficult music that requires both voice and method to sing successfully, and for many years Marie Aimée shone brilliantly in these works.

In 1880, Maurice Grau presented a superb company of opéra-bouffe singers which included Madame Louise Théo; Mlle. Angèle, with the face of the Botticelli cherub and the soul of a man-eating shark, who completely destroyed the

peace of mind of the gilded youth of that period, and Mlle. Nixau, whose superb figure was usually displayed in "boy" parts, and who alternately shocked and enchanted the town with her daring and charm in "L'Amour Mouillé", a surprisingly frisky opéra-bouffe by Varney. A waltz-duet from this work became speedily popular, and was whistled on the street and played by all the restaurant orchestras. The most important member of the company was, of course Mme. Théo, who was at that time considered to be the most beautiful woman on the French stage. The leading singing comedienne of the Théâtre du Palais-Royal, Madame Théo seemed to be the incarnation absolute of every grace and charm. She achieved a great success in America. With her beautiful dark eyes constantly cast down, demure as a maiden fresh from her convent; her laughter that was as joyous and sweet as a bird's note; her clever acting and beautiful voice, it is small wonder that she soon became a great favorite with American audiences. Her Bettina, in "La Mascotte," will long remain a fragrant memory to all those who were fortunate enough to see her play the rôle—her finest, probably, —although her exquisite performance in "La Jolie Parfumeuse" was the one by which her name became famous, and which drew great crowds to the Theatre de la Renaissance.

Several "Mascotte" records are available. The famous "Gobble-duet", sung by Elizabeth Wheeler and Harry Macdonough—in English (Victor, 16527); Gems from "La Mascotte", sung in English, by the Victor Light Opera Company, (Victor, 31813); Selection from "La Mascotte," played by Pryor's Band, (Victor, 16993), and 2 records presenting the "Mascotte" Quadrille, from the Parlophon Co., (P486, and P487).

Those were the golden days of opéra-bouffe. No manager ever understood how to cajole a capricious diva or a wilful matinée hero as did Maurice Grau. At that time, women raved over Victor Capoul, a French tenor from the Opéra-Comique, whom Campanini, of grand opera fame, did not admire. Capoul was the ideal lover of the operatic stage, and a reigning matinée idol. He made a tremendous impression as the street-singer, Ange Pitou, in "La Fille de Madame Angot." In fact, he made the part so entirely his own that, for years, no other singer was acceptable in the rôle. It was in 1882 that Grau again engaged the operetta queen, Madame Théo for a winter season of operetta in French, at the New York Casino. In 1883, during the last week of the engagement, Grau made a brilliant move by presenting Théo and Capoul together in "Les Cloches de Corneville," (The Chimes of Normandy). This work, piquant, charmingly orchestrated, and overflowing with beautiful melodies, is of a far higher type than is usual with operas of this class. Indeed, it is true romantic opera, rather than opéra-bouffe. With the great advantage of a genuinely dramatic story, the "Chimes of Normandy" is one of the most popular and entertaining light operas ever composed.

The "Chimes of Normandy" records are not numerous but they are of distinct musical value and interest. Easily the first in importance is the Overture, very beautifully played by the Orchestra du Gramophone. It is offered by the Gramophone Shop, (604G, 12-inch); "Gems," sung in English, by the Victor Light Opera Co., (31788); Selection of the principal airs, by Sousa's Band, (31180); Selection, by Pryor's Band, (16385), and a Fantaisie from the Parlophone Co., on two sides of a 12-inch record, (P641). Maurice Grau also presented Madame Théo and Victor Capoul in those two masterpieces of opéra-bouffe, "La Fille de Madame Angot," and "La Mascotte."

With the production of "Madame Angot," Offenbach was for the first time forced to acknowledge the existence of a dangerous rival in the field where he had so long reigned supreme, for, with this enchantingly graceful opéra-bouffe, Lécocq had squarely hit the bull's eye of popular approval. It was first produced at the Fantaisies Parisiennes, Brussels, in November, 1872. The manager promptly accepted the piece after he had heard Lécocq play its Overture upon the piano. The first performance was a triumph; Lécocq found himself famous over-night, and thenceforward, in his own particular and personal province, he dominated the French stage for a generation. "Madame Angot" held the boards, to crowded houses, for 500 consecutive nights. It is the unquestioned masterpiece of its composer, and its popularity has been unbelievable. This gay and melodious satire on the

government of the French Directory of 1797, and on government in general, has carried its delicious music around the globe. The score has vivacity, pointed comic suggestiveness, and countless deft touches of workmanship, and everywhere it radiates the audacity and the brilliance of the Directoire period in Paris. The flow of melody is copious, and, in many instances, of real distinction.

The story is that of Madame Angot's daughter, Clairette, a pretty flower-girl, whom her friends wish to marry the hairdresser, Pomponnet, but who prefers to give her love to Ange Pitou, a singer. The latter, inconstant, sacrificed his love to the beautiful eyes of Mlle. Lange, the famous comedienne. Clairette, after all sorts of trouble, at last consoles herself for his infidelity and gives her hand to Pomponnet. This opera has been the subject of countless "revivals": on several occasions grand opera stars have assumed the leading rôles.

There are some excellent records to be had from this beautiful opera. First might be considered the charming duet of Mlle. Lange and Ange Pitou, from Act 2, "Voyons, Monsieur" (Sir, let us talk about our politics, now), sung by Mme. Lejeune and David Devries, (Victor, white seal, 70025); a Potpourri played with much artistry by the Künstler Orchestra Dajos Bela, (Odeon 0-7241); a more than usually attractive selection played by the Edith Lorand Orchestra, offered by the Parlophon Co., and, finally, a Selection which occupies two sides of a 12-inch record, presenting the opera's finest melodies, played splendidly by the famous Coldstream Guard's Band, and which particularly took my fancy. Part I of this very attractive record begins appropriately with the opening measures of the opera's Overture. This is followed by the famous "Chorus of the Conspirators," a crisp movement in march-tempo. Next comes the fascinating Chorus of the "Merveilleuses"—chic and vivacious, and of an elegance that is essentially Parisian. Apart from the charm of the melody and its unusually effective harmonic treatment, it proves that the ladies of the ensemble were glorified many years before Florenz Ziegfeld began his labors in the interest of art and anatomy. In this case, the management of the Fantasies Parisiennes was not satisfied with merely selecting a group of pretty girls, as had been sufficient hitherto, in casting a musical piece. Here were demanded strikingly handsome young women of distinguished appearance, who would be able with elegance and charm to wear the revealing costumes of the Directoire style. It is true that there was nothing in the text of the play or in the stage business, to individualize these beauties, but, none the less, the reign of the "show-girl" was begun, and in no uncertain fashion.

Part 2 begins with a sharply-accented melody, a short movement in 2-4 time. This soon modulates into the Ball-scene at the magnificent hotel of Mlle. Lange, including the grande valse, "Tournez, Tournez", some of the finest dance-music ever written. This Fête-Scene fills out the second half of the record,—one of exceptional merit.

"Madame Angot" made the reputation of Lécocq as an opéra-bouffe composer, but he was far from being a "one-opera" man. When America first applauded Mme. Anna Judic, in 1885, it was soon discovered that another of the composer's operettas, "Giroflé-Girofla", was equally admirable. The art of Madame Judic was unique—like an exquisitely tinted miniature. In fact, the full effect of her delicate charm was lost in the large spaces of Wallack's Theatre, where she was first seen. Of all the opéra-bouffe singers, none were more gifted than she. A peculiarly captivating woman, she fascinated all who came within the magic circle of her bewitching personality.

(To be concluded)

IN EARLY ISSUES WILL APPEAR

The conclusion of "Offenbach and Opéra-Bouffe, by James Hadley.

"By the Way—" a diverting miscellany of anecdotes and information by Ulysses J. Walsh.

A new article by George W. Oman — and other special features.

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In six parts. Played by the complete La Scala Orchestra of Milan, under the direction of Maestro E. Panizza

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Phonographic Echoes

LATEST VICTOR NEWS

Camden, N. J., March—Officials of the Ibero-American Exposition, opening in Seville, Spain, in May, are enthusiastic over the performance of the Auditorium Victrola Radiola which has been installed in the United States buildings at the request of the government, according to a cablegram just received by the Victor Company from Dr. C. D. Haigis, who went to Spain to supervise the installation. The instrument and its amplification system constitute one of the most elaborate installations yet made by Victor and will provide programs from records or by radio to the three United States buildings as well as to the park on which the buildings front. It is a development of the installation made by Victor at the Sesqui-centennial in 1926, and it was the successful performance of this Philadelphia instrument that prompted Washington to invite Victor to place the more complete equipment at the Spanish fair.

SEIDEL PLAYS "MASTERWORKS" SONATA IN NEW YORK

Toscha Seidel, Columbia virtuoso of the violin, gave his first New York recital in several seasons, at Carnegie Hall, February 24th, and was heard with Arthur Loesser, pianist, in the Brahms Sonata in A Major, which both these artists record for Columbia as Masterworks Set No. 36.

Said Olin Downes, of the N. Y. Times: "The performance was admirably conceived, warm and vigorous in feeling, clear in exposition. This sonata is one of the works which grows younger with the years, and Mr. Seidel performed it with a tonal beauty and a feeling for its details which held his audience with him every moment."

TED LEWIS AND CLIFF EDWARDS MAKE TALKING FILMS

Ted "Is Everybody Happy" Lewis, and His Musical Klowns—Columbia's, "Big Time" exclusive artists, recently left the Hotel Floridian at Miami, and headed for the Warner Brothers studios. These internationally popular jazzologists will make their first Vitaphone film which is to be entitled "Is Everybody Happy." Undoubtedly, everybody will be after seeing and hearing these masters of dansapation.

Cliff Edwards, also known as "Ukulele Ike," who records exclusively for Columbia, and who also has a tremendous following, recently came into the "talkie" picture with Metro-Goldwyn, which organization is now featuring him in its long reels. His public cannot only hear his crooning and dextrous strumming, but see him and enjoy both.

COLUMBIA EXCLUSIVE ARTIST HISTORY MARTHA ATTWOOD

Martha Attwood, Metropolitan Opera soprano, was born on Cape Cod, Massachusetts, a descendant of the first settlers of that pioneer sea-faring region.

After an early success as soloist with American symphony orchestras and choral societies, she made her operatic debut in Europe, singing with great acclaim in Italy, France, and Belgium for five years.

Miss Attwood returned to America as a member of the Metropolitan Opera Company, creating the role of Liu in Puccini's "Turandot" at its premiere in this country in 1926. She is now in her third year as an established favorite with the Metropolitan.

Besides these activities, Miss Attwood has found time for concert appearances in the East, and she has twice been soloist for conventions of The American Legion, first in Paris in 1927, and again in San Antonio in 1928.

Miss Attwood's personality is of unusual charm. Frank and simple in manner, she has the friendliness yet poise of

a woman of marked culture, one whose established success requires no pose. Blonde, blue-eyed, and charming, with fine carriage and musical speaking-voice, she continues the great traditions of our most celebrated American divas.

Press Notices:

"A lovely voice she has at her command, warm in color, refreshingly free from sharp edges."

—Boston Herald—Nov. 27, 1928

"In 'Ye Banks and Braes' her admirable tone is wholly delightful."

—Phonograph Monthly Review—Feb., 1929
reviewing Record 173-M

NEW ROYER SMITH CATALOGUE

IMPORTED RECORDINGS

1929



H. ROYER SMITH CO.
"The World's Record Shop"
PHILADELPHIA

Price: Fifteen Cents

Most of our readers are undoubtedly familiar with the remarkable bulletins of Imported Records published by the H. Royer Smith Company of Philadelphia. Now, Mr. Smith issues a General Catalogue for 1929, which represents a further advance even on the merits of the bulletins. The accompanying reproduction of the cover of this catalogue, the most ambitious publication yet to be issued by an American importer, gives a good indication of the way in which this admirable little booklet is gotten up. Not only is it a beautiful piece of printing but the arrangement of records by composers, further classified under orchestral, choral, chamber music, etc., is extremely convenient.

The principal feature of the work is the giving of brief biographical and informational notes on each of the ninety composers who are represented by recorded works in this catalogue. These brief and pointed notes are particularly valuable in providing information on modern and less well-known composers. The records have only two things in common: they are all electrically recorded and are all imported. Apart from that they represent almost all phases of musical literature. Every music lover can find something to his taste, and those interested in that which is new, rare, and yet of sterling worth, will find this catalogue a treasure mine.

In view of the elaborate nature of the catalogue a charge of 15c is made for it, for which sum it will be sent postpaid to any address. Every gramophile will find it an invaluable addition to his phonographic library. It is a pleasure to commend it most heartily to all our readers.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.



PRESSING FOR AUTOMATIC INSTRUMENTS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am writing today to the Victor Talking Machine Company protesting against their new method of pressing records, which necessitates just twice the handling of records as in the ordinary manner of pressing.

I recently purchased their Set No. 42—Brahms' Third Symphony and found that it was necessary to handle the records twice as many times as heretofore simply because they had changed the method of pressing in order to convenience the owners of automatic machines.

As a subscriber to THE PHONOGRAPH MONTHLY REVIEW, I notice in your February number that you remarked this unsatisfactory method, and I wish that you could use your influence further to put a stop to this very unsatisfactory situation, as the vast majority of Orthophonic machine owners do not own an automatic machine, and I cannot see why they should be inflicted with this nuisance just for the benefit of a few owners of automatic machines. It would seem that the Victor people are conveniencing themselves instead of their customers.

Oswego, N. Y.

F. V. D. C.

ANOTHER PROTEST

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am wondering if other readers of your valued publication find the new method of pressing "Victor" sets as objectionable as I do. The Victor Company have graciously told me that many have expressed themselves in favor of the new method. However, all my friends feel just the other way and five out of the six largest stores I visited acknowledged considerable criticism.

In my experience the new method increases the time lapse between parts and doubles the handling of the records. The old style made it possible to make the break between 1 and 2 a mere matter of seconds, while now a new record must be placed upon the phonograph making 12 substantial breaks

in a 6 record set, as compared with 6 short and 6 long breaks in the same set if pressed the old way.

I hope I am not alone in feeling that the change is not satisfactory—and those that agree will write to the Victor Company.

Your magazine is proving of greater value with each new issue!

Philadelphia Penna.

E. H. WANNEMACHER

NEW LECTURE RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Writing to the Correspondence Column of your October issue I called attention to the lecture disks issued in Great Britain by the International Educational Society. It is unfortunate that these splendid records have not aroused greater attention in this country. I have obtained several through an importing house and I have found them characterized by excellent recording, as well as by speakers and subjects of uncommon interest and value. Is there any possibility of their being issued in this country by the American Columbia Company?

Of the recent releases by the International Educational Society I was particularly interested by the announcement of a lecture on Schubert by Sir Henry Hadow, and a series of lectures on the progress of music by Professor George Dyson. Professor Dyson will be remembered by his remarkable book, "The New Music," (reviewed a year or more ago in this magazine), one of most searching works in the large literature of books on music. His lecture records and musical illustrations ought to be worth the attention of every serious student of music.

Washington, D. C.

HISTORIAN

LABEL CREDIT

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The matter of adequate labelling comes up every so often in this column, but I cannot forbear adding a note of praise for the gradually growing custom of giving accompanists label credit. But as yet the conductor of an accompanying orchestra is seldom named on the label. With unimportant works there is of course no reason why he should be named, but in records of significant works by leading artists, the conductor certainly should be given his due share in the responsibility for the record.

Labelling is at its weakest in designating arrangements used. In this country the companies are able to be less care, in this respect than the companies abroad. For example, the American Columbia records of Edna Thomas' splendid performances of Nobody Knows, Run Mary Run, Were You Dere?, Little Wheel A-turnin' in my Heart, and Keep A-inchin' Along give no indication of what arrangements were used. I recognized that the arrangements were not the customary ones in which these spirituals are sung, but it was not until these records appeared in the British pressings did I discover that the first two were arranged by Guion (composer of the very successful concert arrangement of Turkey in the Straw), and the last three by Miss Thomas herself.

Another point that might be scored against the system of labelling now in vogue is the comparative insignificance of the composer's name on the label. The artist, the name of the composition, the number, trade-marks, etc., are given considerable prominence, but the name of the poor composer is tucked away within parentheses and in the most infinitesimal print. Granted that the artist's name should be given first prominence, the name of the composer certainly should take precedence over that of his composition.

The Educational releases of the Victor Company and Polydor records set the best example in adequate labelling practice. The latter are particularly good, although they sometimes go too far and attempt to crowd too much material on the label.

Dallas, Texas

J. S.

KING FREDERICK AS COMPOSER

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Koussevitzky's recent performance of a symphony by King Frederick the Great of Prussia was said to be the first performance of any of Frederick's compositions in this country.

I have a recollection however of there being some record out of one of his works. Was it not mentioned in THE PHONOGRAPH MONTHLY REVIEW last year or so.

Waban, Mass.

B. P. R.

Note: The work referred to is an acoustical three-part Polydor recording of Frederick the Great's 122nd Flute Sonata, played by Friedrich Thomas. It is quite possible that copies of this work were imported into America. If so, this sonata was the first of his works to be heard in this country.

NO PARKING HERE!

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The Correspondence Column's net has dredged up some queer fish in the past, but the most singular of all is the suggestion from a reader in Rowley, Mass., that migrating gramophiles "park" their record collections with owners of less extensive libraries. How long is the parking limit to be, and what assurance would the parkee have that his records were not "tagged" with cracks and scratches when he got them back again!

Philadelphia, Penna.

RECORD TRAFFIC OFFICER

RECORDS BY THE PRESIDENTS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was much interested by the mention in "Pioneer Phonograph Advertising" of records made by Ex-President Taft for Edison and Victor. I know that several of the Presidents have made records; also many rulers of other nations. Such disks might be used to good effect in my classes in civics and history. I should appreciate a brief list of them.

Cleveland, Ohio

HIGH SCHOOL TEACHER

Note: Hoover has not yet recorded, but it is possible that records may soon be released of his inauguration speech.

Coolidge: Welcome to Lindbergh, June 11, 1927. (Victor 35835-6). These disks were recorded from the radio broadcast of the address of welcome to Lindbergh. The latter's reply is on the fourth side.

Harding: Address at Hoboken, May 23, 1921, and Address at Washington, Nov. 12, 1922. (Victor 5718). The former address is on the occasion of the return for burial of the American soldiers and sailors killed in the World War; the latter was the one given at the opening of the International Conference for the Limitation of Armament.

Wilson: Address to the Farmers, and Democratic Principles (Victor 35250), Labor and Tariff (35253). These recordings were made in 1912, apparently before Wilson actually became president.

Taft: Labor and Capital, and Who Are the People (Victor 35256). Made in 1912.

Roosevelt: The Farmer and the Business Man, and Why the Trusts and Bosses Oppose the Progressive Party (Victor 35250). Made in 1912.

The old Edison and Columbia catalogues at the Studio do not reveal any records by former presidents, but some were issued at one time.

A new record by King George of England has just appeared in the British Columbia release lists. In the British H. M. V. Historical catalogue appear a great many noted names of leading British statesmen.

Mussolini has recorded a speech to the American People for Victor.

With the exception of the Coolidge, King George, and Mussolini disks, all these works are acoustically recorded. The possibilities of recording radio broadcasts undoubtedly will enable all the leading historic events of the present and future to be transferred to disks.

Reference should also be made to Mr. Oman's "Historical Survey" in the June, 1927, issue of THE PHONOGRAPH MONTHLY REVIEW. Mr. Oman speaks of a record by McKinley (Columbia A-278), long out of print; also a Columbia record of a speech on Equal Rights by Coolidge, made in 1921 before he became president.

ERNEST ANSERMET

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Harrolds asks whether Ansermet has not recorded recently. In the February mid-month British Columbia supplement I observe that Ansermet is listed as the conductor of the Royal Philharmonic Orchestra in a performance of Schumann's piano concerto with Fanny Davis as soloist. Ansermet

is now one of the three conductors (Cortot is another) of the New Paris Symphony Orchestra, mentioned in the very interesting article by Ferguson Webster in your last issue. This orchestra, by the way, has been established on a sound financial basis by guarantors, in a way similar to that by which American orchestras are financed. Undoubtedly the Paris Symphony will soon become one of the leading French organizations. Who will record it? New recordings by Ansermet are sure to find a host of admirers. It would be interesting to have an example of Cortot's abilities as a conductor, especially now that Casals is represented in both solo and conductorial roles.

St. Paul, Minn.

E. G.

MUSICAL IMMIGRANTS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am glad to see you giving space to a well-known concert manager's description of the hardships the present immigration law works on foreign musicians coming to this country. I know two symphony men, both players of instruments comparatively seldom studied in this country, and both these men are forced to return with their families to Europe every summer, as their permits to enter the United States cover only the concert season. Although these men are paid higher wages here than they would be abroad, the cost of going back to Europe each year is so heavy as to allow them to save less on their American wages than they would on the European ones. Besides this, they are denied the opportunity of establishing a permanent home; they are unable to take out citizenship papers; and yet they represent the most desirable type of citizen, of real value to the community and the country. Such a condition of affairs works only harm to the United States, and I am sure that every concert-goer and music-lover will aid in bringing about a revision in the law to permit European musicians, and especially those who play the lesser-used instruments, to enter this country freely and to become citizens here.

Brooklyn, N. Y.

AN AMERICAN BY NATURALIZATION

HISTORICAL CATALOGUES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The new Victor catalogue for 1929 has just come to my attention. A splendid example of cataloguing, I have only one fault to find with it; what has become of the Historical (green paper) catalogue which appeared in the 1929 catalogue and which is a regular feature in those of H. M. V.? Perhaps this is to be issued separately. I hope so, as the Victor Historical and cut-out catalogues are to me among the most important of all record lists. The other companies would do well to issue similar catalogues of their releases of special historical and personal interest.

Kansas City, Missouri

J. E. S.

MENDELBERG'S FIFTH—AND FOURTH

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Having already purchased two sets of Tchaikowsky's Fifth Symphony, the old Coates set and then the new one by Stock and the Chicago Symphony, I was not much interested in the news that another version was out. However, your praise for Mengelberg in your last General Review was so unreserved that I thought the work surely must be something unusual, and so went to hear the last part as you suggested. Of course it completely floored me! I have never heard anything like it on records or in the concert hall. And so I had to buy a third set of this symphony!

I have never had the privilege of hearing Mengelberg in concert, but after hearing his Tchaikowsky Fifth I rushed out and got his Oberon Overture and Heldenleben also, and already I feel that we are old friends. I can understand now your unbounded admiration for his conducting.

Now that he has given us such a wonderful Fifth, how about his doing Tchaikowsky Fourth also? A good version is badly needed and it is easy to imagine that this would be of superlative excellence.

Seattle, Wash.

PRO-MENDELBERG

LOOKING BACKWARD

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Walsh begins his article on "Pioneer Phonograph Advertising" by saying that his attitude toward recorded music



De Falla The Great Spaniard

Manuel de Falla has been rightly acclaimed "one of the torchbearers of musical progress in the world"

In his
EL AMOR BRUJO
(*Love, the Magician*)

he has given incomparable evidence of artistic endowments unique and unprecedented.

This master work of modern composition is now issued in

COLUMBIA MASTERWORKS*

Masterworks Set No. 108

DE FALLA: El Amor Brujo (Love, the Magician). Suite for Orchestra. By Pedro Morales and Symphony Orchestra, in Six Parts, On Three 12-Inch Records.

Schumann's Fourth Symphony

superbly characteristic production of the great romanticist, is interpreted by
Bruno Walter

Masterworks Set No. 106

SCHUMANN: Symphony No. 4, in D Minor, Op. 120. By Bruno Walter and Mozart Festival Orchestra (Paris). In Eight Parts, On Four 12-Inch Records.

Smetana's Beautiful Elegy

the Trio in G Minor, Op. 15, is recorded with the utmost in expression and effectiveness by the

Malkin Trio

Masterworks Set No. 107

SMETANA: Trio in G Minor, Op. 15, for Violin, Violoncello and Piano. By Malkin Trio. In Seven Parts, on Four 12-Inch Records.

Ask for Columbia Masterworks Catalogue and Supplement.



"Magic Notes"

Columbia "NEW PROCESS" **Records**
REG. U. S. PAT. OFF.

Made the New Way - Electrically
Viva-tonal Recording - The Records without Scratch

Columbia Phonograph Company

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"Magic Notes"

New York City

Have you heard the \$15,000 Victor Record?

Recent releases

Two American Sketches (A—Nocturne. B—March) Grisselle. VICTOR CONCERT ORCHESTRA.

Song of the Bayou: Bloom. VICTOR SALON GROUP. Victor Record 36000. List price, \$1.25.

Ein Heldenleben: (A Hero's Life) Strauss. Album M-44 (6908-6912) with explanatory folder. List price, \$10. THE PHILHARMONIC SYMPHONY ORCHESTRA OF NEW YORK, under the direction of WILLEM MENGELBERG.

Fire Bird: (Suite) Stravinsky. Parts I to VI. Victor Records 6773-6775. List price, \$6. LEOPOLD STOKOWSKI and the PHILADELPHIA SYMPHONY ORCHESTRA.

Sonata in A Major: Fauré. Parts I to VI. Victor Records 8086-8088. List price, \$7.50. THIBAUD-CORTOT.

Rhapsody in Blue: Gershwin. Parts I and II. Victor Record 35822. List price, \$1.25. PAUL WHITEMAN AND HIS CONCERT ORCHESTRA.

Love for Three Oranges: Prokofiev. Parts I and II. Victor Record 9128. List price, \$1.50. LONDON SYMPHONY ORCHESTRA.

THE Victor organization is happiest when it has discovered some talented new artist, or another brilliant composer whose art they can bring to the whole world. As an instance of this constant search, Victor held a contest last year, with the purpose of encouraging the art of musical composition in America.

Prizes of \$10,000 and \$5000 were offered for the two best compositions "within the playing scope of the American dance, jazz, or popular concert orchestra, not hitherto published or performed in public." Hundreds of manuscripts were submitted from every section of the country, many of them being of such excellence that the judges' committee required two months to reach their final decision.

First prize was awarded to Thomas Grisselle for his "Two American Sketches," whose two movements contain a nocturne and a march. This prize work is thoroughly expressive of the most modern trend in American

music. "The Song of the Bayou," a composition by Rube Bloom which successfully introduces many of the characteristics of the negro spiritual, received the second award. Both of these prize selections have been recorded on one twelve-inch Victor Record.

Victor has played an important role in the development of musical appreciation in this country. In the Orthophonic Victrola, it has provided an ideal medium of musical reproduction. Its vast library of Victor Records—which is constantly being enlarged—makes available in permanent form the world's greatest music.

Both the old masters and the moderns are well represented. You can hear selections from Beethoven and Stravinsky, Bach and Debussy, Wagner or Richard Strauss, Gounod or Gershwin... whenever and as often as you like. Visit your Victor dealer soon and enjoy a *Request Program* of your own choosing.



VICTOR TALKING MACHINE COMPANY
CAMDEN, NEW JERSEY



Shown above is Miss Elma V. Adams of The H. Royer Smith Co., "The World's Record Shop," 10th and Walnut Streets, Philadelphia, selling THE PHONOGRAPH MONTHLY REVIEW.

Mr. H. Royer Smith was the first to feature retail sales of THE PHONOGRAPH MONTHLY REVIEW and can testify to the fact that the magazine has been directly material in increasing his record sales. It is a daily occurrence at "The World's Record Shop" that customers after reading the magazine rush to purchase many new works of which they have learned through it.

Our aim is to have the magazine on sale in every first class music and phonograph shop in the United States.

Mr. Dealer, THE PHONOGRAPH MONTHLY REVIEW will have the same value to you as it has for the H. Royer Smith Co.! Write for particulars and agency terms.

is akin to that of an archaeologist, and I am afraid that there are many more who feel the way he does about it. His article was very interesting, far more so than most historical articles but I for one am getting rather "fed up" with this historical stuff. Mr. Harrolds did my heart good when he came out boldly and advised these historical fanatics to stop looking backward for a change and start looking forward.

We can't live in the past forever. This digging into the ruins of an ancient recorded repertory may be all right for a few professors, but it has no more to do with the average record buyer than Prof. Dryasdust's excavations in Thibet or Crete have to do with ordinary "man in the street."

Mr. Levy with his lists of gone but unfortunately not forgotten records is a good example. There is not one disk in the list he gives in the March issue which is not better regulated to the mists of oblivion. I am sure that both artists and manufacturers are little pleased to have their work dug up again after it has been long buried. However, Mr. Levy deserves real credit for his record broadcasts in Shanghai. There is something of value to the present and the future. I haven't seen his programs, but I'd be willing to bet he doesn't broadcast his historical treasures, but instead plays the latest and best releases he can get!

Mr. Harrolds has it right when he states that this historical interest is more the pride of collecting than real musical interest. I should say it was about nine-tenths of the former to one-tenth of the latter. Do these collectors play their historical treasures for entertainment? I don't think so. They merely boast about having them in their libraries!

Buffalo, New York

D. H. D.

IN THE SAME VEIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

There seems to be a great deal of space in the magazine devoted to historical records lately. Much of the material contains valuable information, but I am sure that many readers share my desire for more information about what the phonograph is going to do, rather than what it has done.

What has been going on lately in the way of new inventions dealing with the phonograph and recording? Inventors are working constantly on new developments; surely their efforts are bearing some fruit.

The past is dead and can take care of itself, but the future brings something new every day. Today and tomorrow claim our first interest.

New York City, N. Y.

A MUSICAL PROGRESSIVE

VITAPHONE RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In the very first issue of THE PHONOGRAPH MONTHLY REVIEW one of your features was an article dealing with the then new and unfamiliar electrical process of recording. I have long admired this as one of the finest things you have ever published, for it was informative and interesting presenting technical points in a way that could be understood by the laymen, and it gave the reader a clear and full idea of what the new process really was.

Would it not be possible for the Western Electric Company, which as I remember provided you with the article I refer to, to provide you with an article on the records and reproducing instruments used in the Vitaphone system of "talking movies?" Every phonograph owner I know is intensely curious regarding the records and machine used in the sound films and would welcome information about them. I understand that the disks are much larger and heavier than our twelve-inch records, and that they are single-sided. I have also heard that they do not play from the outside in, but from the inner grooves toward the rim. This sounds rather fantastic, but the explanation given me was that in this way the needle could be started at an exact point (marked with an arrow), so as to synchronize perfectly with the picture. As we all know, it is almost impossible to start the needle at an absolutely exact point in the first groove at the rim. But what happens if the needle jumps a groove? And

how is the speed perfectly regulated? I would be most interesting to know all about this system, and an article dealing with it would be quite within the scope of your magazine, I think, and it would be sure to arouse a great deal of attention.

I suppose the world talking movie idea and various systems have been written up at length in such publications as the "Scientific American," etc., but such articles are usually all Greek to the technical novice. The type of article I have in mind would be written specifically for non-technicians, describing the records and various parts of the system in a way that could be understood by everyone.

Pittsfield, Mass.

VITAPHONE

DELIUS' SEA DRIFT

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A recent session spent in scanning various American and European musical journals revealed (among other things) that one of the choicest treasures in musical literature, the sadly neglected "Sea Drift" of Frederick Delius, has been given two current performances—by Sir Hamilton Harty and the Hallé Orchestra and Chorus in Manchester, England, and by the Schola Cantorum in New York City. Is not the latter the first public performance in America? (Several years ago the work was given semi-private performance by Mr. Surette's Summer School of Music, Concord, Mass., through which I first learned of this magnificent composition.)

"Sea Drift" is not long; it might easily be recorded within the time limit of two double-sided twelve-inch disks. Yet it condenses within its brief span a new world of feeling, such as is revealed in no other piece of music. In it the sea finds a musical expression with which Debussy "La Mer" and Vaughn-Williams' "Sea Symphony" are not to be compared. Unfamiliarity with it leaves an ugly gap in the sensibilities of American concert goers. Unfortunately we have few conductors here fitted to present it—or any other work of Delius—adequately. It is to the phonograph that we must look for the medium of its becoming known in this country. It has a peculiarly American significance, through its being the musical drama of that incomparable poem of Walt Whitman: "Out of the Cradle Endlessly Rocking," surely one of the finest American contributions to the great literature of the world.

Now that Beecham and Töye are making the more familiar of Delius' orchestral works available in recorded form (and I observe that the former has just recorded "A Summer Night on the River"), is it not possible that "Sea Drift" and "Appalachia" also may soon be given phonographic representation? Beecham is the obvious choice for conductor, for he has championed Delius long and ably, and is inseparably identified with the composer.

The phonograph has given us many treasures, but one rare jewel is missing until "Sea Drift" has been recorded.

Boston, Mass.

A STUDENT

MR. FUKAYA RETURNS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I really feel quite ashamed of myself for my not writing you, though for the last many months I have had a very busy time and as I like to write you some correspondences, I have kept putting it off till I had more leisure, so I am just making time to write you a good long letter.

Firstly, I have to thank you for your kind card of greeting for the X'mas, next for your ever splendid efforts rendered to your magazine, as I have got many invaluable news and articles from it, I am prepared with schedule to know the arrival day of U. S. mailships at Yokohama in the end of every month for always the ship brings me your magazine.

I have read the long excellent articles of the Boston Symphony Orchestra in the latest January issue with keen pleasure and interest which were just my long-awaited article and photograph to see and to read, surely the re-recording of the Boston organization was the noteworthy sensational event for all "gramophiles" in the world. My next longing is the re-recording of the Cincinnati Symphony Orchestra under the direction of Fritz Reiner. I am still enjoying the two

old records under Ernst Kunwald's conductorship with later Ysaye's directed one.

Our branch companies of Victor and Columbia have released some memorial records of the Imperial enthronement ceremony which was held in the last November, the records the "The Enthronement Celebration Song", sung by thousands of school girls with Imperial Naval Band, the song is mere trifle hymn-like one, but it deserved to note as our first actual performance record of the massed voices. "Coronation Cantata" by a native composer sung with four soloists, chorus and the New Symphony Orchestra of Tokio, (the opus seemed to me as poor pseudo-German music) and some explanatory lecture second of the ceremony, etc.

I have found a novelty record among the latest of our lists, "The Military Music of Old Royal Guard" is the name of the record, this piquant music was used by our half-civilized army at the dawn of the Meiji restoration (1868), the record played by the traditional local players, probably their ancestors were served as the bandmen during the time.

Here is wonderful phenomenon that the Polydor version of Beethoven's *Missa Solemnis* will sell in near future as the subscription records to the members of the private recording society, but the set is not so privileged one like their first distributed two Scriabin's sonatas, for we can possess the set easily from your record importers or many other foreign shops earlier than before our home distribution of it, moreover this monopolized policy shall meet keen competition when our Victor releases their Spanish recorded version of the same set in future.

Jazz dance records and melodious violin records are still more and more demanded here, though many American and European recorded Symphonies, Chamber music and the Schubert centenary records were issued in the same way as in your country, our general foreign music lovers acquainted such cheaper music by the hearing of orchestras at motion picture theatres, dance halls or radio; we have recognized this tendency became strong year after year, therefore, our phonograph trading have very intimate relation to other amusements.

Now even our minor phonograph companies applying the electric recording process for their cheaper products, of course our characteristic native music, folk songs, or dramatic sketch records are the leading feature in quantity among the products of every factories.

By the way, we have informed that German Parlophone-Odeon series will be made soon in this country by the assistance of Columbia company.

I am gladly agreed with the proposal of Mr. L. J. of Akron, Ohio regarding our phonographic Tokio or Japan, really, we find posters or trade mark of "Terrier hearing talking machine" or "Semi-quaver Note" is every corners in Japan (do not suspect me as the propagandist of a company), but the fact fluently proves popularizing phonograph and if you and your readers shall take interest in the matter, I will write you about various topics when I heard or witnessed our phonographic news and events in necessary case.

I must finish now, and I promise to write more frequently, please accept my sincere greetings and best wishes to you.
Kamakura, Kanagawa-Ken, Japan. HAJIME FUKAYA

SOME SUGGESTED RECORDINGS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As you print from time to time suggestions from readers regarding future recordings, here is a list of those which it would please me to see given publicity:

The "Mozartiana" suite of Tchaikovsky, played by the Boston Symphony Orchestra under Koussevitski's baton.

A Tchaikovsky symphony, played by the Detroit Orchestra under that of Gabilovitch.

The suite of Mendelssohn's "Songs Without Words" played as piano solos by Gabilovitch.

Schumann's "Carnaval" suite, played by Rachmaninoff.

The Schoenberg quartet which the Flonzaley's featured on their programs several seasons ago—I cannot at the moment specify the exact one.

The entire suite of Nevin's "Water Scenes," by some good salon orchestra. Only the perennial "Narcissus" has ever been recorded. The "Dragon Fly," "Barcarolle" and other numbers are among the finest examples of their genre by an American composer.

The four Chopin ballades by Paderewski.

A McDowell concerto, by any first-class pianist.

A major violin work played by Heifetz and another by Elman. Neither of these great performers is obtainable save in single discs of, as a rule, unimportant works.

Some well-chosen excerpts from the "Elektra" of R. Strauss. I can find nothing whatever obtainable recorded from this celebrated work. The playing to be by a German orchestra, directed by the composer.

The intermezzo from the opera "Conchita," by Zandonai—an exquisite thing picturing a summer night in Seville. Zandonai is one of the leading contemporary Italian composers, but I find nothing by him recorded that is accessible to American music-lovers.

The Bach "Passacaglia" which is the most amazing show piece of the Philadelphians under Stokowski.

The first scene of the third and last act of *Götterdämmerung*, in which both the orchestra and vocal parts of the Rhine Maidens' music are included, together with the responses by Siegfried. The most enchanting morceau of the entire Wagnerian cycle.

The entire suite of Mendelssohn's "Midsummer Night's Dream" music. Only portions of it have been recorded here and there.

More of Mozart's works, especially one or two of the piano sonatas and concerts; and the final scene from "Don Giovanni." The "Requiem" should also be recorded in America, by all means.

The complete "Stabat Mater" of Rossini—now extant only in shreds and patches.

An album of the songs of Eduard Lassen, including "Thine Eyes so Blue and Tender," "It was a Dream," "Fairest Vision of my Soul," etc., sung by Mme. Hulda Lashanska.

The beautiful aria from the "Montecchi e Capuletti" of Bellini sung by Mme Lashanska several years ago in her recitals and a choice example of Bellini at his best.

The constant repetitions of the battle-steeds of the repertoires of the orchestra, virtuosos and vocalists and the neglect of more interesting things seems to me much to be deplored.
Chicago, Ill. A RECORD-BUYER

JOSEFFY RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

My greatest interest in recorded music is in the field of piano-forte music. I have a very good collection of piano recordings that I have amassed during the last eight years. My collection contains almost all the domestic releases during that period as well as a great many imported recordings. But I have been wondering whether I have been passing up a good bet. I understand that certain artists have made recordings that have not been released, for some reason or another. Would it be possible to secure some pressings of these recordings?

I have also wondered whether Rafael Joseffy ever recorded his art for the Phonograph. As I am comparatively young, I would not recall any artists that were catalogued by the commercial companies such as the Victor and Columbia, prior to about ten or twelve years ago, when I first became interested in piano-forte music and the recordings. I should certainly be very happy to have an opportunity to pick up some recordings of this sort, if they are available, but do not know where to begin the search. I rather imagine that the commercial companies would ignore a request for pressings of recordings that they had decided to not place before the public, but you will recall the flood of Caruso records that followed the death of the great tenor. Isn't it quite likely that the Victor Company and others have a great many slightly defective recordings of certain great pianists that are being held as the Caruso records were?

A discussion of this matter in the pages of your publication would be of interest to a good many collectors, I believe, and could perhaps enlighten many who, like myself, would like to know where and how to secure such records. I am less a collector than one who is deeply interested in piano music and it is not merely a desire to possess something that is rare and unusual that prompts this letter. I would give a great deal to hear Joseffy play, as I have read and heard such marvelous accounts of his artistry.

New York City, N. Y.

W. E. DANCY

MR. GERSTLE ON PIONEER RECORDINGS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Congratulations on the excellence of your current issue. The regular appearance of articles by Mr. Meyer will be something to look forward to. Your praise of the Mengelberg "Fifth" of Chaikovsky is the only thing which tempers my enthusiasm for this issue, but of this, more anon.

Mr. Walsh's article was of great interest to me. It was only after I had gone through some of the back issues that I realized that he it was to whom I had given information about Maurice Levi.

Although Mr. Walsh's interest in the phonograph began at the tender age of nine, and mine only when in my teens, I have several years' head start over him, as I am fourteen years his senior.

I would like to supplement Mr. Walsh's recollections with some of mine, and incidentally clear up a couple of points of doubt.

Of the first ten Victor records, Limburger Cheese (later called The Boy and the Cheese) remained in the catalogue for many years; I believe that it survived in a double-facer. (By the way, Columbia did issue a few double-facers about 1906, but they were not a success, and they issued no more until after Victor introduced them.)

The Victor 7-inch record was the original Victor record and was put on the market in 1900. The 10-inch size appeared in 1901 and was labeled "Monarch", while the 12-inch size (labeled "De Luxe") was introduced in 1903. Fourteen-inch records (called "De Luxe Special") also appeared in that year, but they were not a success. These were all in the black label class. The first Red Seals were all imported pressings and were listed in a catalogue separately from the black labels. Their labels read: "Red Seal Records." Hence Mr. Walsh is wrong in his surmise that the Monarch was an embryonic Red Seal.

In those days it was the custom of issuing many selections in more than one size by the same artist. In the case of Victor, the 7-inch and the 10-inch bore the same order number. The catalogue explained that numbers preceded by a V were made only in the 7-inch size, while those preceded by an M only in 10-inch, whereas those not preceded by any letter could be obtained in either size. There was also a class of imported black labels selling slightly higher than the domestic. In this class originally were the records of Marie Michailova.

With the discontinuance of the 7-inch record, both the "Monarch" and the "De Luxe" became known as the "Victor" record, the name which they bear today. The Red Seals began to be made here in 1904. A perusal of the company's list of discontinued Red Seal records will show what its activities were in the early days. Unfortunately there is no such list of the black labels. The Red Seal was rechristened "Victrola" several years later.

The early catalogues listed the 12-inch records separately from the smaller sizes and they were arranged by classifications instead of alphabetically. The organizations appearing by far the most frequently in the Victor catalogues of about 1903 were Sousa's Band and the Haydn Quartet. Other band records were by Kendle's Seventh Regiment, the Kilties of Canada and Giannini's, mentioned by Mr. Walsh. The style of playing of his band was something new to discs, including "Violets", "Questa o quella" and the Miserere from "Trovatore" in which Leonora's part was taken by a cornet!

The only orchestra recording for Victor was called the "Metropolitan", which I first thought was that of our Opera House, but its repertoire made me suspicious (I recall a "Trolley Car Galop"), and it proved to be a "ten-and-piano" affair, the precursor of the Victor Orchestra. There was also in excellent "Victor Concert Band" and later a "Victor Concert Orchestra".

Columbia seems to have specialized in band and orchestra records, but recorded only by its staff organizations at first. The Columbia labels were printed in silver, in contrast to the gold of Victor. There seemed to be a demand in those days for cornet, banjo, xylophone and bell solos. Speaking of instrumental records, it is true, Mr. Walsh, that the trombone section of the Boston Symphony made a few records for Victor about 1905. A few years previous, one of the cellists of that organization, Mr. Alex Heindl, made several

records for the same company. It must have been previous to 1903, as they appeared in the catalogue of that year.

In the Columbia Celebrity list were the names of Edouard De Reszke, Sembrich and Campanari, but I am not so sure about Schumann-Heink. Columbia also listed some records made in Russia by the Imperial Orchestra. They were quite weak in tone, but they had something which we today call atmosphere. They sounded as if they had been recorded in spacious surroundings. I can well remember the thrill on hearing these rare records in 1907 or thereabouts. (They were issued several years before). The selections included the Panorama from the "The Sleeping Beauty", two dances from "Casse Noisette", the polka from "Millions d'Harlequin" and many others. Columbia also had some fine selections from modern Italian operas by a band of Milan. Through them I became familiar with some of the music of Otello, Iris, Maschere, Zaza, Adriana Lecouvreur, Andrea Chenier, Siberia, Fedora, etc. In 1906 Columbia took over the entire Fonotopia celebrity list, which included such names as Bonci, Anselmi, Zenatello, Sammarco, Kruszeniski and many others. Later they secured many of the stars of the Chicago and Boston Opera Companies.

Going back to Victor, we find them issuing a complete "Ernani" in 1906 and "Pagliacci" the following year. They were recorded in Milan, and were so successful that the company subsequently issued an enormous list of other Milan recordings. Some of these were remarkably good for their time. They were made up for the most part of older Italian operas, but among the most interesting were those of contemporary works under the direction of the composer and never heard outside of Milan. But none of these operas have survived and the composers are practically unknown today! A complete "Aida" was never issued, but practically all of the important numbers of the opera were represented.

This reminiscence of the early days would not be complete without mention of the Zonophone Company, which was one of the pioneer disc manufacturers. It was absorbed by the Victor Company, who for a few years continued to issue records under the Zonophone label in seven and nine-inch sizes. Its name still survives in England on the popular-priced discs of the Gramophone Company. There were many "boot-leg" records on the market at various times, but the Victor, Columbia and Zonophone companies were the only legitimate disc manufacturers until Edison, Aeolian, Brunswick and others entered the field after certain basic patents had expired.

New York City.

HENRY S. GERSTLE.

P. S.

This is a postscript to my letter of yesterday. On looking over the current issue, I find that it was Mr. Levy, and not Mr. Walsh, who had mentioned Giannini. However, Mr. Levy is wrong in calling him a baritone. He was a tenor, as may be surmised from the two operatic selections mentioned in my letter.

RECORDED GREGORIAN MUSIC

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The other day, out of historical interest, I bought record No. 21621 of the Palestrina Choir singing "Dies Irae Ave Maria" and two other Gregorian numbers. When I got them I was amazed at their beauty, particularly that of the Kyrie from "Mass of the Blessed Virgin", which seemed in some ways to equal the Kyrie of the "Misa Papae Marcelli". Why are we not given more of this sort of thing, there is certainly a great quantity available and why is it not more widely advertised,—it is not even mentioned in the monthly supplement. If people only heard it, I am sure that many would find it beautiful. Could anyone give me dates—remotely approximate—and any other information for these numbers. I believe that the Dies Irae is that composed by Thomas V. Celano in the twelfth century, but can discover nothing about the others.

Could you tell me if, in any catalogue, foreign or otherwise, there exist further specimens of Gregorian music or plainchant? In a record review in the February number of the "London Mercury", I noticed that mention was made of some Greek records. Could they by any chance be of ritual or liturgical music? I suppose that they would be impossible to obtain here, however.

I believe that in 1904 quite a few records of Gregorian music were made in Rome. Could anyone give me any information as to the recording and whether they can be obtained double-face. They are rather impossible for me at \$1.50 a side.

It is unfortunate that in America, records do not yet seem to be taken seriously. In almost every English non-fiction magazine, you will find mention and reviews of records while in America even the music magazines do not review them. The "New Yorker" is about the only magazine I have noticed, that does this.

In the present craze for recording full length operas, why have the masterpieces of Mozart been neglected? It would

seem to me that they have many points to recommend them. I should think that they would have a wider appeal than those of Wagner, even though he is becoming more and more generally appreciated; they do not require such gigantic orchestral forces as do his; above all, if, as would probably be the case, the recitative were omitted, they would be quite short.

I am glad to see that your magazine is now being carried by the Music Box, the phonograph store particularly catering to college patronage here in Cambridge.

Cambridge, Mass.

ROBERT H. S. PHILLIPS.

Analytical Notes and Reviews

By OUR STAFF CRITICS

French Odeon 123.526-7 (2 D12s) Berlioz: Romeo and Juliet—Romeo Alone and the Ball at the Capulets, played by **Gabriel Pierne** and the **Concerts Colonne Orchestra**. (Imported through the **New York Band Instrument Company**.)

In an article on the Parisian symphony orchestras (appearing in the last issue) Mr. Ferguson Webster referred to Pierne and the Concerts Colonne Orchestra and to their particular identification with the performance of Berlioz' music. It is appropriate that the first record of this organization to reach the Studio should be of a Berlioz work, one hitherto unrecorded. This is Part II of Berlioz' great "dramatic symphony" *Romeo and Juliet*, corresponding to the first movement of an ordinary symphony (part I is an extensive prologue). Romeo wanders alone in the gardens of the Capulets, his heart given up to sadness—the nostalgia of the night, the ache of Juliet's absence. A tender theme becomes more impassioned, more luminous, until suddenly it is interrupted by the distant sounds of the fête. Romeo abandons his entire heart and mind to the thought of Juliet; here is a long impassioned soliloquy by the oboe. The sounds of the ball are heard more and more clearly until finally the entire orchestra is absorbed. Berlioz piles brilliance on brilliance (one is reminded of the spirit of the last part of the *Roman Carnival Overture*), until the music reaches its climax in the combination of the theme of the allegretto (first heard on the oboe, now for the full wind and brass choirs) with that of the festival. Toward the end there are some amazing fugato passages. It seems almost inconceivable that this music was written in 1838.

Of course Berlioz' inevitable thinness of texture is not entirely concealed even by the almost incredible ingenuity of his treatment of his material, and this characteristic is further accentuated but the quality of the recording, which is brilliant and tonally pure enough but which is rather lacking in sonority. But the music comes off well on the whole. The wood wind passages in particular have just right combination of bitter and sweet, sting and suavity. The oboe reminds me of that master oboe and oboe reproduction of the best Hallé records. Pierne is obviously in sure command of his orchestra and he brings to the music the bursts of feeling that it requires. Yet I think Harty could have done as well with it, if not better. And I remember Monteux's dazzling way with this work in concert. Pierne's claim to supremacy as a Berlioz man is not undisputed.

But this is a welcome contribution to recorded literature. Now may it be followed by the Love Scene and some of the choral sections, heard so seldom in our concert halls today. Pierne has recorded several movements of the *Fantastic Symphony* for French Odeon; probably the entire work will soon be available, but there already is a good electrical version (Weingartner for Columbia). Attention might better be turned to the less well-known works.

Columbia 67469-D (D12, \$1.50) Lohengrin—Prelude to Act I, played by **Artur Bodanzky** and the **Berlin Sate Opera House Orchestra**.

This is a companion work to Bodanzky's *Meistersinger Prelude* and was released with it under the Parlophone label over a year ago in England. Its American release is a trifle tardy but not the less welcome, although the work itself possesses none of the superb breadths and spacious amplitudes of the *Meistersinger* disks. The recording is good, but not too delicate, with the result that one's memory rather than one's ear is authority that many passages in the prelude are marked with an emphatic pianissimo. The conductor is hardly at fault, for he has gauged his reading very neatly indeed; the performance makes the work remarkably of one piece, rising to and subsiding from its natural climax. If something of the ethereal, other-worldly quality of the beginning and end are lost, it is because the recording process is still baffled by such passages. But this record is free from the seemingly inevitable curse of "wavering," at least in the review copy. I strongly advise that any record of the *Lohengrin Prelude* be heard carefully before purchase, as the slightest error in concentration will make the closing measures extremely unsteady in pitch. The Bodanzky disk, besides being commendably steady in pitch, is tonally very even and pure throughout. The climax is not over-great, sounding somewhat impotent in comparison with the gigantic sonorities that we are accustomed to in American concert halls. It is possible to find the same fault with Stokowski's Victor version. Bodanzky does well, but there is not yet a wholly satisfactory *Lohengrin Prelude* available. (On the English Parlophone pressing of his work the orchestra is named as that of the Berlin State Opera House. On the American label is simply a "Symphony Orchestra." Why the discrepancy?)

Victor 21865 (D10, 75c) La Forza del Destino—Overture, played by **Nathaniel Shilkret** and the **Victor Symphony Orchestra**.

The verve of Shilkret's beginning leads one to expect a repetition of his brilliant performance of *Die Fledermaus Overture*, but except in the brisker moments of the piece, Shilkret's incorrigible tendency to sentimentalization gets the upper hand. The recording is good.

Parlophone P-9333 (D12) Mozart: Die Entführung aus dem Serail—Overture, played by **Dr. Weissmann** and the **Grand Symphony Orchestra**. (Imported through **The Gramophone Shop**, New York City.)

Dr. Weissmann is an old hand and a sure one with Mozart. His version here is first rate. In the fortissimo passages the orchestral tone appears to lack body, due probably to the rather thin recording, but the quieter moments come off very nicely indeed, with honors going to the wood wind soloists.

Parlophone E-10787 (D12) Strauss: The Egyptian Helen—Helen's Awakening and Funeral March, played by Fritz Busch and the Berlin State Opera House Orchestra. (Imported through **The Gramophone Shop, New York City.**)

The current production of *The Egyptian Helen* at the Metropolitan lends this disk—the first recorded excerpts from the work—added interest. It has mechanical and musical merits of its own as well. The recording is exceedingly pure, giving Strauss' suave measures their full meed of luscious color. The music is far better than most of Strauss' later writings; it reminds one somewhat of *Der Rosenkavalier* in its geniality and warmth. Busch and the orchestra do extremely well by it. The record should be widely popular.

Columbia Masterworks Set 106 (4 D12s, Alb., \$6.50) Schumann: Symphony in D minor, No. 4, Op. 120, played by Bruno Walter and the Mozart Festival Orchestra of Paris.

This is the second electrical recording of Schumann's Fourth. Dr. Pfizner's Polydor-Brunswick version was reviewed on page 189 of the February 1928 issue. Mechanically the earlier set is far from satisfactory; the recording represents the early electrical process at its worst, and the orchestra is decidedly slipshod. Yet Dr. Pfizner is in many respects one of the best men for the work. It is fortunate that the new version should be made by a conductor no less fitted by temperament and abilities to play Schumann. Bruno Walter is an old phonographic friend, but he has been unrepresented by new releases for over a year. His return gives occasion for heartfelt hosannahs.

Walter has a fine flair for music of the true Romantic school: Schumann's kaleidoscopic mixture of qualities of impetuosity, idealism, lyricism, chivalry, and gaiety (to name but a few) are reflected undistorted in the clear mirror of his performance. He avoids the twin pitfalls of this music which leads conductors so easily into making it appear either aemic and spineless, or inflated and turgid. Schumann's craftsmanship in both musical architecture and orchestration was often careless to an extreme. It is the rare conductor who can gloss over these flaws, and who can neatly join the many apparently disjointed sections which go to make up this work. Walter does this, and in addition he savors to the full the blithe spirit and gusto of the scherzo and finale as well as the dusky melodiousness of the romanza.

The term "Mozart Festival Orchestra of Paris" is a little vague. Perhaps the annotation booklet accompanying the work (which I have not seen) gives more details. At any rate, the orchestra obviously is made up of first class musicians, and the performance flexibly responsive to the conductor's demand. The recording is good without being exceptional.

Victor Masterpiece Series M-46 (3 D12s, \$6.00, Album 50c extra) Tchaikovsky: Romeo and Juliet (Overture-Fantasia), played by Leopold Stokowski and the Philadelphia Symphony Orchestra. (On the sixth side Stokowski and the Philadelphia Symphony play the *Spanish Dance* from de Falla's "*La Vida Breve*".)

Another *Romeo and Juliet*; Shakespeare's tale of love and tragedy again, but in how different a world is Tchaikovsky's dramatic poem laid! Are not his protagonists Romeosky and Julietsch? At any rate the scene is steeped in the miasmal mists of Russian and Tchaikowskian emotionalism rather than gently flecked with the soft and nostalgic shadows of Italy. And yet in spite of this, perhaps because of it, the *Overture-Fantasia* remains one of Tchaikovsky's most characteristic utterances. In it we see him at his worst—baring his palpitating heart with a revolting unreserve and unrestraint; but we also see him at his best—finding expression for a tenderness and restrained luminous ecstasy that are rare indeed in his works.

The work has never been recorded before, although these pages have borne witness to the unwearied demand that it be made available. It should be listed in the recorded repertory; this version comes rather tardily, but it is to be welcomed none the less. The recording and playing are smooth and effective to the nth degree, comparable to the vibrant sonorities and coloring of the recent Stokowski *Carmen* suite and Brahms Third. Stokowski bears Tchaikovsky's weaknesses as well as his strengths in mind. I was not prepared for such judicious restraint, a restraint

of feeling, that is,—dynamically the performance is subject to no binding limitations. Koussevitzky would have stuck the note of frenzy more clearly, but his Russian ardors might run too high. Such a performance might be more to the composer's taste, but not to that of the higher types of twentieth-century concert goers. There is a nostalgic touch to all Stokowski's performances of late; it finds appropriate expression here. There are half-tones as well as contrasted whites and blacks. A performance that is likely to stand unrivalled for a good time to come.

The resilient *Spanish Dance* from de Falla's *La Vida Breve* fares less well. One can hardly escape dubbing the performance brilliant, but I vastly prefer the verve and spring of Albert Wolff's Polydor version. Any of the orchestral versions (and Coppola has provided a third good one) are to be ranked above the more familiar violin solo records of the same piece.

Victor 6914-5 (2 D12s, \$2.00) Bach: Suite No. 2 in B minor, played by Frederick Stock and the Chicago Symphony Orchestra.

Overture—Largo; Allegro (parts 1 and 2).

Rondeau; Sarabande; Bourree (part 3).

Polonaise Double; Minuet; Badinerie (part 4).

If at any time in the past I have had harsh words for Dr. Stock's performances, I now humbly retract them. These two disks make one forgive and forget all else. Why has he tarried so long before giving us some Bach? Now that he has begun, surely this suite will be followed by others, the popular one in D comes first to mind.

This work catches Bach in some lighter moments and some very jolly and gracious ones. I can't remember very distinctly just how Sir Hamilton Harty did the work in his acoustical version (in an early Columbia Bach album), but while I am sure that he did well with it, I am equally sure he could not have done better than Stock does. Which is to say that Stock does it to one's complete satisfaction and delight.

Description is quite superfluous; the music, from the somewhat formal overture to the most informal *Badinerie*, explains itself with irrefutable logic, and those who cannot find it its own *raison d'être* are surely lacking in life-blood. The flute is the naive heroine of the day. It amiably pirouettes, skips to and fro, warbles a little song, turns a few nimble handspings, curtsies gracefully, and shyly retires, despite the orchestra's insistent curtain calls.

This is music making in the old manner—and a good one. And it is newer even to us moderns than the rapidly ageing Tchaikowskian poetizing. I dare say that ten sets of the *Romeo and Juliet* music will be sold to one of the Bach, but while the public knows what it wants, I wonder if it will be satisfied with what it gets. I admire the *Romeo and Juliet* records, but I have not the slightest desire ever to play them again. While even an octogenarian friendship with the Bach suite could never exhaust its blitheness nor its refreshing healthfulness. Such disks as these of Stock's are a profitable as well as an enjoyable investment.

Victor (International list) V-50003 (D12, \$1.25) Planquette: Chimes of Normandy—Overture, and Ganne: The Jesters—Overture, played by the Continental Symphony Orchestra under the direction of M. Diot.

The *Planquette* overture (*Les Cloches de Corneville*) is occasionally heard in American popular concerts or in band transcriptions, but the Ganné work is less familiar. It is a pleasant discovery that the undying Czarine mazurka is not his only achievement. Both overtures are characteristic French works of the lighter type; they sound more than a little old-fashioned today, but the fact contributes to their charm. M. Diot gives them spirited performance; unfortunately the orchestral playing and the recording are extremely coarse and detract seriously from the interest this disk has otherwise.

H. M. V. D-1525-7 (3 D12s; Gramophone Shop Album 91, \$6.75) Strauss: Tod und Verklärung Op. 24 (five parts) and Handel-Elgar: Overture in D minor (one part), played by Albert Coates and the London Symphony Orchestra. (Imported through **The Gramophone Shop, New York City.**)

Both of these are re-recordings. This version of the Strauss work is the second electrical one to reach the Studio, having been preceded by the composer's very in-

effective Polydor-Brunswick set (reviewed on page 152 of the January 1927 issue). I believe that there is also a German version by Carl Schuricht for Vox or Homocord.

If Coates' Straussian abilities are ever doubted, this present set of *Tod und Verklärung* makes the third of a trio of overwhelming testimony for the defense. His *Don Juan* and *Till Eulenspiegel* are the best recorded performances of those works that I have heard, and his *Tod und Verklärung* is in every way up to their standard. The recording is good, particularly of the very difficult gong in the latter pages of the work. Mengelberg and Koussevitzky have accustomed us to greater inflation of the climax in concert; Coates is a little lacking here, but he knows the phonographic limitations and is careful not to attempt to exceed them. The early pages of the work—and to many people's minds, the best—are done with uncommon effectiveness. The sinister hesitating kettle drum strokes are recorded to perfection. There are literal pianissimos here, for which one should be duly appreciative.

Toward the composition itself I remain rather anaesthetic. For me a quasis-nobility corrupts the grandeur of the idealized conception of the work. The transfiguration theme is pretty to be sure, but more than a little cheap; the best moments of the work are those of the desperate impacts dealt on the sick man's consciousness by the hammers of disease. In this section Coates is at his best and they are given a performance that is unusually vivid and searing.

The Handel overture on the odd record side is alone worth the acquisition of the entire set. Elgar's orchestration is a little heavy (I miss the supple muscularity of Stokowski's Bach transcriptions), but it is effective in a sturdy solid way. Coates gives it breadth for breath; a great performance of great music. Here is a record to put not far behind the memorable Stokowski Bach Toccata and Fugue.

Columbia Modern Music Album Set No. 3 (3 D12s, Alb., \$4.50) **Gershwin: Concerto in F**, for Piano and Orchestra, played by **Roy Bargy and Paul Whiteman's Orchestra**.

All things come in good time. Over a year ago we began looking to Columbia for the Gershwin Concerto and piano Preludes. The latter came out a couple of months ago, and now we have the larger work. The choice of artists is a disappointment; I was hoping that it would be done by the composer as soloist with the full-sized symphony orchestra for which the score was written. Some time ago it was announced that Gershwin was re-arranging the work for concert jazz orchestra. Is the work as recorded here played in the composer's new version, or has the ubiquitous Ferdy Grofé a finger in the pie? [Grofé's version is used, I discover. The work is somewhat abbreviated and the orchestration considerably altered.]

Knowing the composition only from the piano score and a two-piano performance of a single movement and influenced by the opinion broadcast by many newspaper critics that the concerto was unsuccessful in attempting to combine the jazz idiom with a classical form, I was most agreeably surprised by the effectiveness of the work. There can be no question but that it marks an enormous advance on the *Rhapsody in Blue*, even although it lacks some of the inexplicable appeal of that pioneer work. Gershwin is beginning to fight off the dangerous influence of Liszt and strike out for himself. He is learning to say with Whitman, "I find no sweeter fat than sticks to my own bones." There are banal moments here; there are moments when the composer has hesitated and is lost; but there are also many moments of genuine utterance. Gershwin has something very explicit to say and his speech has the ring of conviction and originality. The convenient term "jazz" as applied to this music should not lead one to take it lightly; this is American music of which we need not be ashamed; it is to be studied and absorbed.

The performance is hardly exceptional. The solo part is played rather colorlessly and the orchestral parts seldom flash with brilliance. The recording is good. A work to be heard because of its contents rather than because of its performance. There is still need for a recorded version of the original score, if possible with the composer playing the solo part. However, it seems unlikely that such a recording will be made in the near future, and in the meantime this version is to be commended.

R.D.D.

DR. BRITZIUS' REVIEW OF BRAHMS' FIRST

Columbia Masterworks Set No. 103 (5 D12s, Alb., \$7.50). **Brahms: Symphony No. 1 in C minor**, played by **Felix Weingartner** and the **Royal Philharmonic Orchestra**.

Weingartner brings a fine intelligence to his readings. His records are good to have for this reason. Well thought out, they can be accepted as standards and used as bases for musical exploration. Other ideas and interpretations can be found to the left or to the right of these centers, where their value can be swiftly judged.

Recordings of his recent reading of Brahms' first symphony with the Royal Philharmonic orchestra have just been published by Columbia. Let it be said at once that they do not disappoint as to interpretation, tho they may, occasionally, as to recording. That Weingartner is responsible for the first fact is obvious, but it seems hardly fair to blame him but partly for the second. Had he had the same recording direction that is revealed in the recent Mengelberg or Bodanzky (!) records, he certainly would have sounded consistently as good. However, the demerit list is short: (1) The first movement lacks tonal depth and (2) the tympani are inappropriately modest all through.

The last three movements are the best and exceptionally good. The andante attains a fitting recording for its quiet intimate beauty. Here is Brahms romantic and florescent. Weingartner contrasts this mood well with the manly vigor of the first movement.

The third movement seems a bit over-amplified, thus giving it an effect of heaviness which is seldom apparent in the concert hall.

In the Finale (a well-balanced recording) Weingartner beautifully mirrors Brahms' range of feeling, from the mysterious adagio, through the nostalgia of the succeeding andante into the varied allegro, joyful, noble, exultant and then mighty in its closing paean.

One of the most unique joys of the phonograph is to pursue the game of comparisons. To hear both the Stokowski and Weingartner readings of this Brahms Symphony is most illuminating, and reveals that:

Stokowski bests Weingartner in the first movement due to superior recording.

Weingartner in the second movement gives a more varied and sensitive reading.

Both are loud in the allegretto, losing the inherent charm.

Each are quite different in the finale. Stokowski, with a perfect musical machine, drives relentlessly to a tremendous climax. Weingartner again is more varied and sensitive.

K.E.B.

Chamber Music

Victor Musical Masterpiece Set M-45 (3 D12s, Alb., \$7.50) **Grieg: Sonata in C minor**, Op. 45, played by **Sergei Rachmaninoff** (piano) and **Fritz Kreisler** (violin).

Rachmaninoff and Kreisler: names to conjure with! This is the first time they have been paired on records and it is rarely—if ever—that they are heard together in concert. Even the most rabid members of the cult for the amelioration of high record prices can surely make no protest over paying at the rate of \$2.50 a record to hear such artists as these.

But will some all-wise and all-comprehending person enlighten us why this particular composition was chosen by or for these artists for their first recorded appearance together? Granted that a work of considerable popular appeal was desirable, are there not at last a dozen violin sonatas that might be chosen over the Grieg? However, we may hope for better luck next time, and meanwhile there is playing here so magnificent as to make us forget what is being played. And perhaps I am a little hard on the composition, for it undeniably makes very pleasant listening in its facile, pretty way. In the hands of its present performers it comes close to sounding like great music. That

the performance should be remarkable is indicated by the names of the artists. But the records have to be heard fully to realize how remarkable the performance really is. This is the violin-piano ensemble at its best, and it not only is at its best, but it is heard at its best so true and clear is the recording.

A remarkable set of records whose only flaw is the way in which the sides are arranged—for automatic phonographs. This annoyance is particularly marked in this set where the three movements—each taking two record sides and normally complete on a single disk—are broken up so that the records must be changed on a non-automatic instrument between the halves of the first and last movements.

This Grieg sonata was recently recorded for H. M. V. by Marjorie Hayward and Una Bourne (reviewed from the imported pressings in the December 1928 issue), but while the performance was engaging and the recording fairly good, the set is not to be compared with the superlatively fine Rachmaninoff-Kreisler one.

Columbia Masterworks Set 107 (4 D12s, Alb., \$6.00) Smetana: Trio in C minor, Op. 15 (seven parts), and Tchaikowsky: Autumn Song (one part) played by the Malkin Trio.

Not all the gems in the remarkable Columbia chamber music repertory come from abroad. This country contributes an original and striking work in the Malkin Trio's performance of the comparatively unfamiliar Smetana Trio, hitherto unrecorded (except for an acoustical Polydor version of the slow movement). The recording is well up to standard and the performance is good. The Malkin Trio plays with spirit and intelligence rather than with great finish and virtuosity. Besides organizations like the Casals-Cortot-Thibaud and Hess-Salmond-D'Aranyi trios it sounds more that a trifle unpolished. The balance is not over-good as the piano tends to dominate throughout and the cello to drop out of clear earshot entirely. But they all play as if they took pleasure in playing, and as if they delighted in making the music known to their hearers. There is a whole-hearted enthusiasm to their performance that more than atones for some refinements that may be lacking.

Before hearing the records I wondered over the choice of composition; the trio was unknown to me and did not promise a great deal. A few record sides proved my error. The true greatness of Smetana grows on one with every composition of his that is heard. As Hull writes in his "Music—Classical, Romantic, and Modern," Dvorak is too frequently regarded as the saviour of Bohemian music, "Smetana was its saviour, and Dvorak, his pupil, nearly lost it. Just as we find in Buxtehude and Purcell some fineness of quality which we do not get even in Bach and Handel, so in Smetana there is something of the youthful freshness of Bohemian art, which we do not find even in Dvorak." How fresh and vivid and alive this music sounds. The material is simple and melodious, the harmonization and treatment are by no means complicated, and yet the work strikes one as authentically individual and original, for Smetana never says an obvious thing or repeats a cliché. Such music refreshes and invigorates one. There is something of the sturdy Brahmsian spirit in it (without any particular suggestion of the Brahmsian idiom); I am sure the great Johannes would have been proud to sign the presto, or for that matter, the entire work. There is a wonderful "straining" passage in the last movement (part 7) just before the presto is resumed, followed by passages that veritably soar. The ending is as unobvious as it is effective. The players are at their best here and rise nobly to the demands of the music. Lovers of the genuine in music should take pains not to pass this set by.

Instrumental

PIANO

Brunswick 4240 (D10, 75c) Strauss-Schultz-Evler: Arabesques on the Blue Danube Waltz, played by Rosita Renard.

A smooth performance but entirely in dash and fire, and somewhat affected in its interpretation. The recording is

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Le Boeuf sur la Toit (Cinema—fantasie pour piano et violin). Arranged by Arthur Honegger. Played by M. Jean Wiener (piano) and M. Rene Bendetti (violin). In four parts. Two 12-inch French Columbia discs. Price \$1.90 each.

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Sonate Opus 35—(Poeme de la Mort) 1. Grave; 2. Scherzo; 3. Marche funebre; 4. Finale. Played by Robert Lortot. Two 12-inch French Columbia discs. Price \$1.90 each.

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Pianoforte Concerto in G (No. 17). In three movements, Allegro; Andante; Allegretto. Played by Ernst von Dohnanyi (pianoforte) and the Budapest Philharmonic Orchestra. Conducted by Ernst von Dohnanyi from the piano. Complete on four 12 inch Columbia discs in album. Price \$9.10.

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not particularly good and even the low price will hardly succeed in attracting a prospective buyer away from the excellent Lhevinne Victor version.

Roycroft 171 (D10, \$1.50) Griffes: the Fountain of the Acqua Pola, and Gruen: Beauty and the Beast, played by Rudolph Gruen.

Charles T. Griffes was one of the most talented of our native composers, dying just as he seemed about to achieve an authentic musical individuality. With the possible exception of a song or two (Brunswick announces the early releases of his *By Lonely Forest Pathway*, sung by Rethberg), I know of no recorded examples of his works. The *Fountain of Acqua Pola* is one of several "Roman Sketches" for piano, the best known of which, *Clouds and White Peacocks*, were orchestrated by the composer and occasionally figure on American concert programs. The *Fountain* is written in the now familiar idiom of the French Impressionist school. There is nothing American in it, but it is pianistic and neatly turned. Gruen plays it deftly and with liquid smoothness. On the other side of the disk Gruen plays his own *Beauty and the Beast*, an innocuous concert-stick in semi-modern manner, characterised aptly by its subtitle, *Danse Elusive*. Again the playing is graceful and effortless. The recording is splendid throughout and both pieces are tonally warm in color and smooth in texture. A highly commendable little disk; the Roycrofts are to be congratulated for making it available.

ORGAN

Columbia 50125-D (D12, \$1.00) Boellmann: Toccata, and Gigout: Toccata, played by Eduard Commette, on the organ of the St. Jean Cathedral, Lyons, France.

Ultra-effective organ recording, matched by very brilliant and lucid playing, with none of the rhythmical muddiness that is the bane of so many organ performances. The two toccatas are of slight interest; I shall look forward to hearing Commette in pieces more worthy of his talents.

Victor 35960 (D12, \$1.25) Liszt: Introduction and Fugue (from *Fantasia on "Au Nos Salutem"*), played by Fernando Germani, on the Wanamaker Organ in New York City.

The Wanamaker organ will probably be the "selling point" of this disk, but I was interested most in the composition, which was unfamiliar to me. Described as a "display piece" by the Victor annotator, it is far from being merely that. Indeed it is to be ranked with Liszt's greater works. The foreshadowings of Wagner are unmistakable. Liszt was not always the posturing showman, and this composition bears testimony to the fact. The recording is good and Germani's playing brilliant, although it might have been a trifle less noisy and somewhat clearer rhythmically.

VIOLIN

Brunswick 4226-7 (2 D10s, 75c each) Tartini: Devil's Trill played by Alexander Sebal, with piano accompaniments by Joseph Brinkman.

I must confess to ignorance concerning the claim to fame of both Sebal and the "Tauscher Violin" on which he plays. Information from the manufacturers should accompany the disks, which are good, without being exceptionally so. The recording is clear and the playing intelligent and unforced. The music—except for those to whom it is thrice-familiar in the concert hall—has little of the diabolical in it in these modern days, but it wears far better than most of the violin pieces currently composed will do. This is the second electrical recording of the work; the first was Sammons' Columbia version, on disks priced at \$1.00 each.

Brunswick 4225 (D10, 75c) Paganini-Sabald: Military Caprice No. 14, and Wieniawski: Obertass Mazurka, Op. played by Alexander Sebal, with piano accompaniments by Joseph Brinkman.

This is a less interesting release than the foregoing. Sebal plays capably enough, but the pieces are violin études of appeal largely to students of the instrument or those interested primarily in fiddle technique.

Columbia 50127-D (D12, \$1.00) Tartini-Kreisler: Variations on a Theme by Corelli, and Kreisler: Caprice Viennois, played by Naoum Blinder, with piano accompaniments by Valentine Pavlowsky.

One of Blinder's best releases. The Tartini variations are pleasant both in themselves and in Blinder's neat perfor-

mance. The perennial Kreisler sweetmeat is given its tonal richness, but Blinder is careful not to make it over-lush. The recording and accompaniments are good.

Columbia 181-M (D10, 75c) Cui Orientale, and Drigo-Auer: Valse Bluette, played by Efreim Zimbalist, with piano accompaniments by Emanuel Bey.

The recording is unusually fine here and both pieces are played with grace and warmth. Zimbalist takes the *Orientale* rather slowly, but he is appropriately piquant in the valse. A very commendable light disk.

(See also under "Chamber Music" for a review of the Kreisler-Rachmaninoff recording of Grieg's Violin Sonata in C minor.)

R.O.B.

Choral

Odeon 3427 (D12, \$1.00) Mozart: Ave Verum, and Arcadelt: Ave Maria, sung by the Irmeler Choir, with orchestral accompaniments.

The singing seems good, but the poor surface of the Mozart side and the impossible surface of the Arcadelt side of the Studio copy made it impossible to estimate the merits of the performances and recording, although they are likely considerable. The pieces well chosen, and in good pressings are no doubt quite commendable.

Victor 4103 (D10, \$1.00) La Traviata—Coro della Zingarelle, and Coro dei Mattadiro, sung by the Metropolitan Opera House Chorus, accompanied by the Metropolitan Opera House Orchestra under Giulio Setti.

A good choral disk of familiar choruses from the second act of *La Traviata*. The performances are animated and effective; the recording is good. The music, however, is hardly impressive as that sung in previous releases by the Metropolitan Opera House Chorus.

Columbia 50128-D (D12, \$1.00) Aida—Grand March, by the Milan Symphony Orchestra and Chorus, conducted by L. Molajoli.

I believe that this disk is the first of the remarkable Fonotipia operatic series conducted by Molajoli to be given American pressing. It is not the best of them, however. In fact, the dash and fire of Molajoli's reading is decidedly marred by coarse and over-brilliant recording. Chorus and orchestra are only fair; the latter is heard to far better advantage in the various overtures making up the larger part of this series. I still cling to Mörike's sumptuous Odeon version of this festal music. It is recorded with equal if not greater tonal breadths and glowing color, but is free from the blatancy of the Molajoli disk. The latter will have its supporters, however, for it makes its effect, even though that be an exaggerated one.

Vocal

Columbia 50126-D (D12, \$1.00) Handel: Hear Me Ye Winds and Waves and Ombra Ma Fu (Largo), sung by Fraser Gange, with orchestral accompaniments.

Fraser's voice is resonant to an extreme and the Handelian arias are welcome indeed, but both performances, and particularly that of the *Largo*, would have benefitted greatly by less excessive use of vibrato and unmeaning crescendos and diminuendos. Here if ever the broad melodic line should be given full sweep.

Columbia 181-M (D12, 75c) Sonnambula—Prendi l'anel ti dono, and I Pescatori di Perle: Della mia vita, sung by Dino Borgioli, with orchestral accompaniments.

Sr. Borgioli is a tenor with whom I am unfamiliar. His present releases does little to recommend him: both performances are exaggerated, the Bellini aria unmercifully so.

Columbia 1744-D (D10, 75c) Cadman: I Hear a Thrush at Eve, and d'Hardelot; Because, sung by Charles Hackett, with orchestral accompaniments.

Is this not Hackett's first appearance on a black-label disk? He is in good voice here, and his performances will

no doubt appeal mightily to his admirers, but they are by no means remarkable from a musical standpoint. Because is an unusually pretentious bit of sentimentality; the Cadman piece is less unassuming and consequently much pleasanter to listen to.

Columbia 1745-D (D10, 75c) Brahms: Sapphische Ode and Auf dem Kirchhofe, sung by **Alexander Kipnis**, with piano accompaniments.

Here, however, Columbia provides us with substantial and nutritive fare. The Kipnis records are without exception admirable; would that they were fare more frequent! Kipnis' magnificent voice seems a trifle heavy for *Auf dem Kirchhofe*; the Sapphic Ode is better adapted for bass. In both pieces the performance and recording are irreproachable. The competent accompanist deserves mention on the label, but is not given it.

Columbia 1725-D (D10, 75c) Mamzelle Zizi, and Ai Susette (Creole Dialect), sung by **Edna Thomas**, with piano accompaniments.

A few months ago I expressed the hope that some of Miss Thomas' Creole songs would soon be available. It is pleasant to find my hope gratified so soon, and in such delightful fashion as these two songs. Are these folk songs? No composer is named, nor arranger, for that matter. Possibly the latter is Miss Thomas herself; she has arranged several of her previous Spiritual recordings, although her name is not given on the labels. The recording is excellent, as always in this series. May it continue to grow and to receive the support it so warmly deserves!

Odeon (German list) 10518 (D10, 75c) Erwin: Ich kuesse ihre Hand Madame, and Ralton: Eine kleine Liebelei, sung by **Richard Tauber**, with orchestral accompaniments.

A good disk to introduce Tauber's inimitable style with light Viennese songs if it is not already familiar, and an equally attractive record for those to whom his singing is well-known and liked. Slight pieces, both of these, but charmingly sung. A disk like this should give the cue to some magnate of the speaking films that Tauber would be a find indeed for the talkies (or better, singies). Perhaps he does not speak English, but I understand that he acts well, and there can be no doubt about his ability not only to sing well, but to "put his songs across." "Ich kuesse ihre Hand, Madame" is, by the way, Europe's current song hit, reputedly the most popular piece since the Merry Widow Waltz.

Victor 6819 (D12, \$2.00) Harker: How Beautiful Upon the Mountains, and Adams: The Holy City, sung by **Marion Talley**, with orchestral accompaniments.

The habitual buyers of "sacred solos" will undoubtedly find Miss Talley's appropriately reverential performances quite to their taste. They are, however, remarkably free from purely musical interest.

Victor 1369 (D10, \$1.50) Brown: Your Song from Paradise, and Cator: Zamboanga (Song of the Philippines), sung by **Reinald Werrenrath**, with orchestral accompaniments.

The recording is good, but Werrenrath is hardly in as good voice as in his last release. Both lyrics are richly sentimental and are given smoothly effective performances.

Victor 1367 (D10, \$1.50) Mozart: Alleluja (from the *Motet Exultate*), and **Lucrezia Borgia—Brindisi**, sung by **Sigrid Onegin**, with orchestral accompaniments.

This is unquestionably the vocal gold medalist of the month: a remarkable record, putting to shame even the first Onegin Victor release. The selections are well contrasted: Mozart's pure, flowing melodic line, with Donizetti's rollicking tunes and dazzling cadenza. In both Onegin not only excels, but outdoes herself. A superb voice, magnificently exposed in performance and recording—what more can one hope for a record? At her best Onegin is matchless, but it is not always that we have her at her best on records. Consequently this disk is to be doubly prized.

Victor 8110 (D12, \$2.50) Norma—Mira Norma (Act III), sung by **Rosa Ponselle** and **Marion Telva**, accompanied by the *Metropolitan Opera House Orchestra* under **Giulio Setti**.

This two-part duet disk is not very far behind the Onegin release in excellence and appeal. It is easily the finest recorded example of a soprano duet I have yet heard, and

the orchestra under Setti gives the singers faultless support. One of the outstanding works in the Victor Metropolitan operatic series.

Brunswick 15095 (D10, 75c) de Koven: Oh Promise Me, and MacFayden: Cradle Song, sung by **Marie Morrissey**, with orchestral accompaniments.

Pleasant, unaffected versions, tending a little toward monotony.

Brunswick 15197 (D10, 75c) Logan: Pale Moon, and Lohr: Little Gray Home in the West, sung by **Marie Tiffany**, with orchestral accompaniments.

Again the voice is extremely pleasing, and the performance not over-done. One wishes, however, that such excellent singers as Miss Tiffany and Miss Morrissey were given greater scope for their talents than afforded by the present lyrics.

Brunswick 15198 (D10, 75c) Tosti: Luna d'Estate, and Brogi: Visione Veneziana, sung by **Rinhard Bonelli**, with orchestral accompaniments.

Light Italian songs in full-voiced, intense performances. Bonelli sings with real gusto and full open tone.

Victor (Italian list) 6904 (D12, \$2.00) Lohengrin—Merce, Cigno Gentil! (Swan Song) and De Voi Lontan in Sconosciuto Terra (Lohengrin's Narrative), sung by **Aureliano Pertile**, accompanied by **La Scala Orchestra** and **Chorus** under **Carlo Sabajno**.

Pertile sings Wagner in a very un-Wagnerian manner, but his Italianate Lohengrin is a heroic one. I like the vigorous sweep and boldness to these performances. The recording is a little uneven, but effective in a brilliant fashion on the whole, and Pertile himself is in excellent voice.

Victor (Italian list) 6893 (D12, \$2.00) Ihne: Al Duce, and Puccini: Inno Di Roma, sung by **Apollo Granforte**, with orchestral accompaniments.

Treasure for record buying Facisti, but for the rest of us, mere sound and fury. Music and performance vie with each other in pretentiousness and bombast. Granforte can do better things than this.

Victor 8109 (D12, \$2.50) Trovatore—Di Quella Pira, and Cavalleria Rusticana—Preludio e Siciliana, sung by **Giovanni Martinelli**, accompanied by the *Metropolitan Opera House Orchestra* and **Chorus** under **Giulio Setti**.

Another big record in the Victor operatic series, but less impressive on the whole, although it contains some fine moments, particularly on the Mascagni side. The Trovatore excerpt comes off somewhat less effectively. The recording is excellent (invariable comment on the disks in this series!)

Roycroft 173 (D10, \$1.50) Wise-Baer: My old Banjo, and Robinson Johnson: Water Boy.

Roycroft 174 (D10, \$1.50) Moret: Evenin' and Gaines: I'm a Wand'r'ing.

Both sung by the **Hudson Singers**.

The Hudson Singers are new to me, but their first records prove them indubitably a male quartet of the first rank. For many years this type of organization was in high disfavor among musicians, and not without reason. Recently the Revelers group showed what could be done in the field of popular music, and no doubt the Hudson Singers will be followed by imitators in the field they have chosen. This is midway between the popular and the art song. Water Boy is well known in Paul Robeson's unsurpassed recording; the Hudson Singers do well with it too. The other songs are all pleasant to listen to, particularly the very smooth I'm a Wand'r'ing. Singing and recording are very fine throughout.

Roycroft 172 (D10, \$1.50) Negro Exaltations—He's Got the Whole World in His Hands, and Just Like a Tree Planted by the Water, sung by **Marion Kerby** and **John J. Niles**, with piano accompaniments.

Whoever coined the term "Negro Exaltations" is to be congratulated—and thanked. Nothing could be more aptly applied to these pieces which are almost as ritualistic as they are musical. This is genuine Negro art, and I use the word art advisedly. And it is a type that has not been heard on records before. Kirby and Niles win an unchallenged place beside Paul Robeson, the Fisk and Utica Jubilee Choirs, Edna Thomas, and the best blues artists. Both pieces are delightful (He's Got the Whole World in His Hands is quite irresistible), and the potentialities of both

are plumbed by the performance. It is a pleasure to recommend a disk that combines so many merits of genuineness, originality, and moving force as this one. Beside it many of the other vocal releases of the month sound artificial, affected, and insignificant. May we hear more from Kerby and Niles.

Band

Brunswick 4006 (D10, 75c) Under the Double Eagle and Repasz Band marches, played by the **United States Military Academy Band**.

Fair march performances, but not particularly striking, and hardly up to this excellent organization's first releases.

Victor (International list) 35959 (D12, \$1.25) Days of '49—Medley Overture, played by **Creator's Band**.

Responsibility for the authorship of this hoge-podge "medley overture" is dodged on the label. I fear that Creator himself is the guilty man. This lamentable fiasco will surely appeal to no one, and is a particularly bitter disappointment to those who admire Creator and his excellent organization when they give legitimate expression to their talents.

O.C.O.

Popular Vocal and Instrumental

Victor is going in for a vocal record output in a big way. This month its list of popular vocal disks is unusually long and contains several new names. Old friends are at the top, however, with Willard **Robison** and Helen **Kane** in the lead. The former is heard in a fetching ballad called If I Had You that demonstrates **Robinson's** infinite superiority over all the other warblers of the smooth intimate type. It is coupled on 21866 with **Marvin and Smalle's** pleasantly sentimental The Sun is at My Window. Miss **Kane** does her inimitable baby talk this month in two pieces that lend themselves perfectly to her style. Button Up Your Overcoat and I Want to be Bad (21863). Even the most anaesthetic listener can hardly fail to find the appealing performance of Button Up Your Overcoat quite irresistible. Evelyn **Herbert** is a Victor newcomer, I believe. She sings Lover Come Back to Me and One Kiss (hits from "The New Moon") in a smooth but extremely quavering voice (21883). Helen **Clark** does well with Redskin on 21878, but Paul **Oliver's** coupling of Yo Te Amo Means I Love You is not particularly effective. **Oliver** is heard alone on 21879 in Heart O'Mine and Old Timer. Frederick **Vettel** goes back to the Laugh Clown Laugh stuff in Poor Punchinello, coupled with The Spell of the Blues on 21875. More interesting is the lively Aileen **Stanley** on 21874 (Give Your Little Baby Lots of Lovin' and I'll Never Ask for More) Eddie **Cantor** is heard this month in that insufferable ditty "I Faw Down an' Go Boom," coupled with a much more amusing Automobile Horn Song on 21862. The remaining disks are all from tried and true favorites: Gene **Austin** in characteristic opera, Weary River and The Song I Love (21856); Morton **Downey** singing I'll Always Be in Love With You and My Inspiration is You (21860); Jack **Smith** in whispering baritone versions of Glad Rag Doll and Sweet Forget-Me-Not (21882); Jimmie **Rodgers** yodeling sadly of My Old Pal and Daddy and Home; and Jesse **Crawford**, the indefatigable movie organist, playing Where the Shy Little Violets Grow and When Summer is Gone (21876). On a special twelve-inch disk (35962) Warren **Mills** and his **Blue Serenaders** play and sing the Gems from Blackbirds of 1928. The brisker passages are good, but for the most part the performance is rather dull. A hot version of the grand old St. Louis Blues on the reverse is more interesting without being a world beater.

Smith **Ballew**, one of the newer and better popular vocalists, leads off the **Okeh** with Carolina Moon and If I Had You (41194), the latter of which while good is by no means up to Robinson's version. Jimmie **Black**, a new name to me, is credited with the solo part of a very swell record coupling the tales of Buffalo Bill and Custer's Last Fight.

The lyrics alone are worth double the price of the record, even if they were not set to bland and very catchy tunes, performed with great neatness and feeling (45298). For the rest are Segar **Ellis** in The Song I Love and My Inspiration is You (41190), Lillie Delk **Christian** in Baby! and I Must Have that Man (8660), **Blue Belle** singing Good Feelin' Blues and Sweet Black Woman, and the usual miscellany of race and hill billy disks.

The **Columbia** list is less exciting than usual in contrast to its extraordinarily fine dance releases this month. Art **Gillham** is almost unbearably sentimental in Sweetheart of All My Dreams and Some Sweet Day (1726-D); one longs for the infectious spirit displayed in some of his early records. The **Goodrich Silvertown Quartet** warble a touching ballad, Wedding Bells Are Breaking Up That Old Gang of Mine, and Weary River on 1743-D; Will **Fyffe** does the usual Scottish stuff on 1746-D (Sailing Up the Clyde and Ye Can Come and See the Baby); Irving **Kaufman** has a fair coupling of If I Had You and That's the Good Old Sunny South (1737-D); Ruth **Etting** is caught in her characteristic style in Glad Rag Doll and I'll Get By (1733-D); the **Creole Crooner** croons Carolina Moon and Mississippi on 1732-D; Milton **Watson** plays Love's First Kiss and Heart O'Mine on the movie organ (1722-D); **Ford and Glenn** offer Dream Train and I Get the Blues When It Rains (1720-D); Vaughn **de Leath** cultivates the children with Sleep Baby Sleep and Alice in Wonderland; and last, and much better than the rest, is Lee Morse accompanied by her Blue Grass Boys in You Are My Own and Where the Shy Little Violets (1716-D). The best of the blues disks is 14399-D, Poor Man's Blues and You Ought to be Ashamed by Bessie **Smith**, and for novelty William **McCoy** offers mouth harp solos of Just It and How Long Baby on 14393-D.

Zelma **O'Neal**, Harry **Richman**, and Lawrence **Salerno** top the **Brunswick** list. Miss **O'Neal**, remembered for her splendid record of the hits of "Good News," sings the hits of her current show "Follow Thru" (sic), Button Up Your Overcoat and I Want to be Bad (4207). Her performances are first rate, and yet I'm afraid the selections lend themselves even better to the style of Helen **Kane**. **Richman** is his characteristic self in Makin' Whoopee and Don't Be Like That (4197), and **Salerno** gives us some good resonant Spanish stuff in Querida and La Rosita (4172), good sturdy singing that comes off much better than the pseudo-sturdy Stout Hearted Men, sung by William **O'Neal** on 4208 together with that ridiculous ballad Softly as in a Morning Sunrise. The **Yacht Club Boys** do the usual nonsense stunts with I'm Wild About Horns on Automobiles and The Monte Carlo Song (the latter is pretty good) on 4188; Nick **Lucas** couples I'll Never Ask for More and When the World is at Rest on 4171; Jack **Major**, "The Voice of the Southland," is heard in Sweetheart of All My Dreams and Give Your Little Baby Lots of Lovin' (4254); Freddie **Rose** sings True Blue and Sweet Liza on 4239; Chester **Gaylord** sings Honey and Glad Rag Doll; and there is the usual southern series miscellany.

Novelty

Brunswick 4100 (D10, 75c) A Night at Coffee Dan's with **Frank Shaw** as Master of Ceremonies.

In spite of the fact that this is billed as "the most commercial record ever recorded," it is a good one, in fact it is literally a howling success. I have yet to hear anything louder on records than the tremendous din set up by the rapturous crowd which greets every one of Mr. Shaw's sallies with a storm of table-rapping, shouting, and miscellaneous noise-making. Coffee Dan's is an ultra-Bohemian night club in San Francisco with a national reputation. This record is supposedly made at Coffee Dan's itself and shows the master of ceremonies, Frank Shaw, in characteristic vein. Shaw's humor is of the rough and ready, knock 'em down and drag 'em out style, but some of it is very funny indeed, and while the disk is perhaps not to be recommended for Sunday School picnics, it is good for much honest side-shaking laughter. For pièce de résistance Shaw sings the Peoria song, to the great relish of the crowd present and of those who hear the record. An entertainment disk that should prove enormously popular.

Dance Records

Columbia takes precedence this month with two strong gold medalists, 1735-D and 1721-D. The first is by Clarence **Williams**, heard at the top of his form in a meisterwork called Have You Ever Felt That Way?, one of the most infectious bits of hot jazz that has ever come to my attention. In both it and the coupling, If You Like Me I Like You, **Williams'** exhortations for everybody to "Get Happy" are a feature of no mean note. 1721-D couples Baby! and Please Let Me Dream in Your Arms, played by Guy **Lombardo** and his **Royal Canadians**, whose rise into the stellar ranks is the latest sensation in the jazz world. The first piece is smooth and rich, a good dance number but hardly extraordinary, but the performance of Baby! is a sheer delight. The treatment is hot, but not strident; playing that few will find possible to resist. Paul **Whiteman** has two releases, 1723-D and 1736-D. The former couples Cradle of Love and How about Me, and is noteworthy only by the excellent vocal choruses; the latter couples My Lucky Star and Button Up Your Overcoat, done in much more interesting fashion. Jan **Garber** also has two disks, playing Carressing You and Dream River on 1724-D, and Guess Who? on 1740-D; all are very good, as **Garber's** sonorous pieces almost invariably are. The coupling on 1740-D is Fred **Rich's** Wedding Bells; fair but not exceptional. **Rich** is heard to somewhat better advantage in I'll Tell the World on 1751-D, coupled with Ben **Selvin's** new version of the eternal triangle He, She, and Me. Charles **Brownagle's** orchestra is new to me; their Helen and A Night of Memories on 1741-D are featured by some neat vocal work. The **Ipana Troubadors** do fairly well with Deep Night and Some Sweet Day; Charles **Fulcher** has a shrill but rather interesting version of Atlanta Gal coupled with the ubiquitous I Faw Down on 1734-D; Ben **Selvin** furnishes very nice smooth performances of If I Had You and Carolina Moon on 1719-D; the **Knickerbockers** are heard in That's the Good Old Sunny South and Who Wouldn't Be Jealous of You (1748-D); the **Broadway Nitelites** offer Broadway Melody and You Were Meant for Me (1738-D); and coupling of Redskin on 1739-D.

As always **Brunswick's** list is long and highly meritorious. The disk I like best is 4216, whereon Louis **Katzman** has a splendid version of Lover Come Back to Me and Hal **Kemp** a very intense One Kiss waltz, both with good vocal choruses. Not far behind is Tom **Gerunovich** in a brisk performance of a bright song, I'm Telling You, coupled with I Found You Out, on 4190. Joe **Rines** does well with Bert Lowe's Sweetheart of All My Dreams and with the coupling, Fashionette, a sprightly nola (4199). Walter **Barnes** and his **Royal Creolians** are hot and rather original in My Kinda Love and How Long How Long Blues (4187); Arnold **Johnson** has fine versions of I'll Never Ask For More and When the World is at Rest (4203), with special praise going to the neat arrangement and deft use of pizzicato in the former. **Kemp's** My Lucky Star and You Wouldn't Fool Me Would You? on 4212 are good with praiseworthy choruses; Red **Nichols** appears after a long absence with I Never Knew and Who's Sorry Now (4243) which of course are excellent but by no means up to the masterpieces of the golden days of the **Five Pennies**. **Katzman** has a good Dardanella and a pseudo-barbaric Redskin on 4218; the **Rhythm Aces** furnish some high speed in the Jazz Battle, coupled with the **Royal Creolians'** It's Tight Like That on 4244; Earl **Burnett** offers two fine disks of hits from "Broadway Melody": 4232 and 4331, the first couples The Wedding of the Painted Doll and Love Boat; the latter You Were Meant for Me and Broadway Melody; all are commendably played. Abe **Lyman** does well with Give Your Little Baby Lots of Loving and Won't You Tell Me (4175); the **Jungle Band** offers a frantic two-part version of Tiger Rag that is not particularly interesting (4238); **Katzman** has brisk versions of My Man and I'd Rather Be Blue (4213); Alexander **Wylie** is rather dull in Some of These Days and Come On Baby (4143); the **Clevelanders** are less interesting than usual in Honey and What a Girl (4205); the **Colonial Club** is fair in Monna Vann and All By Yourself in the Moonlight (4186); Meyer **Davis** is heard in Carressing You and Don't Remind Me (4179); Ray **Miller** plays No One in the World But You and Mississippi Here I Am (4194) and Angry and That's A Plenty (4224);

and the **Regent Club** couples Poor PUNCHINELLO and LONELINESS (4206).

There are a number of interesting **Vocalions**, led by 1237, whereon the **Midnight Rounders** play a very singular Bull Fiddle Rag featuring some magnificent pianny and bull fiddle work by unknown maestri; the coupling is You Can't Come In, played by **Tampa Red's Hokum Jug Band** and featuring some snappy kazoo playing. 1238, Let's Sow a Wild Oat and It's Tight Like That by Jimmie **Noone's** orchestra is chiefly remarkable for the astounding vocal chorus in the former; the **Original Memphis Five's** vigorous Fireworks is coupled with a good Broadway Stomp by Jack **Pettis** on 15761; The **Whoopie Makers** (not **Ellington's** Orchestra that records for **Perfect** under the same name) do well with the Rush Inn Blues and less well with Freshman Hop (15769); the **Wolverines** are fair in If I Had You and I Faw Down (15766); and the **Rhythm Makers** are pretty good in the Wabash Blues, coupled with a merely fair Dardanella by the **Whoopie Makers** (15763).

Victor features the latest sensation in New York night club dance orchestras, Rudy **Vallee** and his **Connecticut Yankees**. Their first month with Victor has resulted in three releases, 21868 (Weary River and Deep Night), 21869 (Sweet Suzanne and Honey), and 21880 (Lover Come Back to Me and Coquette) all of which have engaging vocal work by **Vallee** himself. Of the three disks, the first (21868) is by far the best; the others are nice straight forward performances, but without much animation, and tending somewhat toward monotony. The solitary hot disk is Boyd **Senter** and his **Senterpedes** Victor debut disk, 21864, coupling the Wabash Blues and Goin' Back to Tennessee, both strident but highly interesting. The remarkable wa-wa introduction of the second piece is particularly striking. The other leaders are 21858, a rich version of Let's Sit and Talk About You and a gay Futuristic Rhythm by Ben **Pollack's** excellent orchestra; 21857 bland performances of Sally of My Dreams and My Mother's Eyes, the former by Ben **Pollack** and the latter by **Waring's Pennsylvanians**; **Waring's Pennsylvanians** again in My Lucky Star and Button Up Your Overcoat (21861); **Aaronson's Commanders** in their best disk to date, If I Had You and All By Yourself in the Moonlight (21867); and 21871, smooth waltzes by Henry **Thies** (My Angeline) and Jean **Goldkette** (Can You Blame Me) on 21871. For the rest there are: two debut disks by a new Chicago orchestra, "**Kassels in the Air**," heard in Old Timer and The Waltz I Can't Forget (21884), and He, She, and Me and I Wish I Knew (21885), smoothly played but without much animation; Nat **Shilkret** in You Were Meant for Me and Broadway Melody (21886), You Wouldn't Fool Me Would You? and I Want to be Bad (21859), and That's Her Now (the best of the group) coupled with a good That's How I Feel About You by **Waring's Pennsylvanians** (21881); the **International Novelty Orchestra** in Four Little Farms and To Die Dreaming waltzes (21877); and **Waring's Pennsylvanians** in Jericho and I'll Always Be In Love with You (21870).

Okeh's list is led by two starred releases: Duke **Ellington's** coupling of his own Misty Mornin' and The Blues With a Feeling (8662), and Joe **Venuti's** Weary River and That's the Good Old Sunny South (41192). The former disk is a characteristic **Ellington** record, displaying all the qualities that this remarkable artist has made familiar in his other works. Misty Mornin' is particularly good. **Venuti's** version of Weary River is the best out to date; the vocal chorister, Smith **Ballew**, does much to add to the attractiveness of both pieces. Charles **Williams** plays the Freeze Out and Watching the Clock (8663), both are good, particularly the former, but this disk is rather dwarfed by **William's** more remarkable **Columbia** release. Louis **Armstrong** is in characteristic form in Save It Pretty Mama and St. James Infirmary (41180); the **Louisville Rhythm Kings** have a fine coupling of In a Great Big Way and Let's Do It (the former a very catchy tune) on 41189; Sam **Lanin** has a fair If I Had You coupled with the **Dorsey Brothers'** strident My Kinda Love (41188); the **Dorsey Brothers** have 41181 all to themselves with pretty good versions of Spell of the Blues and Let's Do It; and Sugar **Hall** provides nonsense stuff in She Only Laughs at Me and I Faw Down (41183).

—Rufus

Foreign Records

International. Vocalion offers a very pleasant waltz coupling by the **Banda Municipal** and the **Vocalion Orquesta Internacional** on 8185 (Sara and Primavera Hermosa Primavera). There are good waltz ten-inch disks from **Okeh** (3516, Cuckoo and Kiss waltzes by the **Okeh International Orchestra**), and **Columbia** (38011-F, Midnight and Proposal of Love waltzes by **Romani's Orchestra**). For **Okeh's** release by the **Irmeler Choir** see elsewhere under the choral reviews. **Okeh** also offers **Adolph Becker's** Military Orchestra in a brisk coupling of **Cadets' March** and **American Patrol** (3519), **Dr. Otto Frederick**, virtuoso on the "singing saw" in **Stenka Rasin** and **Song of the Volga Boatmen** (3518), and the **Adjutant Military Headquarters Military Band** in **Arrival of the Spring Flowers** and **Amorous Serenade** (3517). From the previous month's list are several excellent **Edith Lorand** and **Dajos Bela** records: the former is heard with her orchestra in **Oscar Strauss' The Last Waltz** and **Waldteufel's Drifting Leaves** (3246), and **Rubinstein's Toreador** or **Andalouse** (3242), and solo (violin) in the **Grandos-Kreisler Spanish Dance** (3242), and **Kreisler's Liebesfreud** and **Liebesleid** (3243). **Dajos Bela** is heard with his orchestra in 3245, 3244, and 3235, respectively; **Souvenir de Marie** and **Ecstasy waltzes**, **Acceleration** and **Gold and Silver waltzes**, and **Artist's Life** and **Southern Roses waltzes**. All these are 12 inch, \$1.00 each. The **Victor** features are **Neapolitan Nights** and **The Lover's waltzes** (V-6), and **Life in Hungary** by the **Hungarian Rhapsody Orchestra** (V-50004). For the **Creatore** and **Continental Symphony Orchestra** disks see elsewhere under **Band** and **Orchestral**.

Arabian-Syrian. **Columbia** 23 and 24-X contain a four-part popular song sketch by **Zaki Effendi Mourad**. **Victor** offers the debut disks of **Madame Malakie Al-Sheich Dahood** (9300-1), **Red Seal**, \$1.50 each, and two 12 inch records by **Nahen Simon**, tenor.

Armenian. A **Kevorkian** sings popular songs on **Columbia** 28009-F and 28010-F.

Bohemian. **Okeh** offers instrumentals in 17340-1, and a vocal duet by **Halvelka and Kraus** on 17342. The **Victor** feature is a new release by the celebrated **Prague Teachers' Choir** (V-1003), singing **I Will Buy** and **The Lonely Sweet-heart**.

Bulgarian. The **Bulgarian Male Chorus** and **Bulgarian Military Band** are heard on the opposite sides of **Columbia** 29023-F; **Alexander Krayeff** sings popular songs on G-29022-F.

Croatian-Serbian. **Victor** lists a comic sketch, **Voyage to America**, by **Baucki and Company** (V-53000), dances by the **Cesko-Amerika Kapela** (V-1004), and comic songs by **Albrecht** (V-1005). The **Columbia** releases are: 1116-F and 1119-F, folksongs, 1117-F, sketches by **Adamov and Company** and 1118-F, **Milosavljevic**, singing on one side of the disk and playing the accordion on the other.

Finnish. The outstanding disk is **Victor V-4012**, coupling two marches by the **Helsingin Kaupunginorkesteri**, conducted by **Prof. R. Kajanus**. One of the selections, **Jaakari March**, is by no less a composer than **Jan Sibelius**; not a great work, it is uncommonly interesting in content and it is well played to boot.

French-Canadian. **Columbia** 34198-9-F are instrumentals by the **Trio D'Henri**; 34200-F couples sketches by **Blanche Gautier** and her Company.

German. **Okeh** features **Richard Tauber** in **Rosen und Frauen** and **Mary** (10521), and **Elisabeth Nolte** singing **Du sollst der Keiser meiner Seele sein** and **Ich muss wieder einmal in Grinzig sein** (85198), both of which will be reviewed elsewhere. **Ernst Balle**, comedian, offers a two-part **Die Spanische Fliege** on 10520; the **Original Schrammel Trio** of **München** plays marches on 10522, and the **Stephen Kautz** orchestra plays dances on 10523. The **Columbia** hits are 5169-F and 55156-F, a comic sketch by the **Hungry Five** (Down by the Pickle Works), and a two-part **Auf der Alm** by the **Wiener Herzen Schrammel Kapelle**. For **Victor** **Ferdy Kaufmann** has a fine potpourri on airs from the operetta **Der Vogelhändler** (V-56012), **Jacob Jost** yodles on V-6009, the **Deutsches Ensemble** has a two-part **Birthday Cele-**

bration sketch on V-6010, and **Olbrig's Zither Trio** plays **Bienenhaus March** and **O Susanna** on V-6008.

Greek. The leading release is a twelve-inch **Victor Red Seal** (\$1.50) of duets by **Thalia Sabanieva** and **Anna Criona** heard in **At the Seashore** and **Evening Is Coming**. The **Roubanis Chorus** is heard on **Odeon** 82525 and **L. Rassias' Orchestra** on **Odeon** 82523-4. **Giannakis Ioannidis** sings "bum songs" on **Columbia** 56137-F.

Hebrew-Jewish. **Columbia** lists comic by **Paul Burstein** (8185-F) and **Die Tzvei Galitzianer** (9196-F), accordion solos by **Mishka Tzyganoff** (8187-F), and a two-part **Lieder Krantz** by **Cantor Hershman** (57033-F). **Victor** offers three twelve-inch **Red Seals** (\$1.50 each) by **Cantors Rosenblatt** (9304), **Kwartin** (9298), and **Pinchik** (9302).

Hungarian. **Columbia** 10183-4-4 are folksongs by **Frater Lorand** and **Kiraly Erno** respectively. The four **Odeon** releases (12009) represent **Kurina Simi Ciganyz**, **Sarossy Milhaly**, **Szilagy Imre Zenekara**, and **Sarossy Milhaly** again.

Irish. The **Columbia** list includes 33320-F and 33323-F. songs by the **Flanagan Brothers**; 33322-F, accordion solos by **Peter J. Conlon**; 33325-F, songs by **George O'Brien** (Ireland and **Mavoureen Roamin'**), and 33321-F, violin solos by **Frank Quinn**.

Italian. The interesting **Brunswick** release includes songs by **Gilda Mignonette** (58151 and 58106), **Alfredo Bascetta** (58034—Neapolitan), **Raoul Romito** (58146), and **Paolo Citarella** (58148—Sicilian); original banjo solos by **L. S. Calby** (58077), and dances by the **Castellucci Orchestra** (58114). **Alfredo Bascetta** is also heard on **Okeh** 9429 in a special coupling of **Easter Songs**. The other **Okehs** are 9430-2, respectively by **Milano** (baritone), **Coccione** (accordion soloist), and the **Orchestra Ferrara**. The **Columbia** features are 14442-F, a sketch dealing with the **Vatican-Italian pact** by the **Compagnia Columbia**; 14438-F, instrumentals by the **Orchestra Coloniale**; and 14440-F, Sicilian songs by **Paolo Dones**. The two **Victor Red Seals** by **Granforte** and **Pertile** are reviewed elsewhere under **Vocal**. Besides a number of comic records, the **Victor** list also includes dances by the **Orchestra del Allegria** (V-12024 and V-12023).

Lithuanian. **Okeh** 26086-7 are dances by the **Okeh Tarptautine Orkestra** and songs by **J. Olsauskas**, respectively. **Columbia** lists waltzes by the **Columbia Orchestra** and folksongs by **K. Menkeluniute**.

Mexican-Spanish. The long **Brunswick** list is led by 40518, the **Schultz-Evler arabesques** on the **Blue Danube waltz**, played by the noted **South American pianist, Rosita Renard**, and reviewed elsewhere in this issue. There are the usual releases by **Pilar Arcos** (led by 40516), **Jose Moriche** (led by 40526), and the **Guatemalteca Marimba Band "La Chapina"** (40534). There are also two good tango disks, 40527 and 40579. The **Columbia** leaders are several releases by various **Cancioneros Tapatios** (3433-X, etc.); and instrumentals by the **Orquesta Tipica Mexicana "Lerdo"** (3378-9-X). **Okeh** features two excellent tango disks (16592-3) by the **Orquesta Dajos Bela-Turnier**, and a good vocal coupling of **Toselli's Serenade** and **Ay, Ay, Ay** by **Joaquin Quevedo** (16351). The most interesting **Victor** release to me is **Jose Conrado de Tovar's** brilliant piano record of **Viego Castillo Moro** and **Danza Gitana** (81839). Also of note are 81915-6, songs by the **Trio Garnica-Ascencio**.

Polish. **Brominski** contributes a brilliant comic record for **Okeh** (11408), **J. Wiskowski** plays a clarinet solo on 11409, and the **Orkiestra Narodowa** plays a polka and waltz on 11410. **Columbia** offers folksongs by **I. Ulatowski** (18315-F), **Kulielka and Bialko** (18316-F) and **F. Oulski** (18314-F). **Victor** is represented by **Jan Endias** (V-16023), **S. Bachlela** (V-16016), **Wladyslaw Polak** (V-16020), etc.

Portuguese. The outstanding disk is **Victor** 81472, guitar solos by **Arthur Paredes** of his own **Variations in A minor** and **Fantasia**. **Paredes** is also heard on 81701, coupled with **Paradela D'Oliveira**. **Adelina Fernandes** sings on 81700 and 81702. **Columbia** offers songs by **Leonor Marques** (1054-X) and **Luis Eloy Da Silva** (1056-X), and a coupling of **Francisco Beneto's** violin solo **Estaladinho** and **Fabre's Melody Band's** **La Linda Tapada** (1055-X).

Roumanian. **Victor** issues a notable speech **An Intellectual Defense in Roumania** by **E. S. Dr. Angelescu** (V-19002) and features also choral numbers by the **Gorul Soc. "Carmen"** (V-19000 and V-19005).

Russian. Columbia 20173-4-F are respectively accordion solos by Mishka Tsyganoff and waltzes by the Russkyj Orkestr "Moskwa." The Okeh feature is 15099 the Volga Boatman's Song and Stenka Razin by Dajos Bela and Ushakow's Kozak Chorus accompanied by a Balalaika Orchestra. Okeh 15097-8 continue the popular Lemko series. There are no Victor Russian releases this month.

Scandinavian. Okeh 19264-5 are vocal by Sven-Olof Sandberg and Elsa Wallin respectively. Victor offers the debut disk of the Swedish Seamen's Orchestra in current Swedish hits (V-24008) and two disks by George G. Hultgren tenor (V-24006-7).

Slovak. Columbia offers folksongs by Andrej Pelak (24108-F) and J. J. Koval (24109-F) and a comic sketch by Prednasa "Tatran" Miesany Sbor. Victor V-72009 is a Christening Party sketch and V-22007 couples polkas by Michael Stiber and the Slovenska Banda.

Slovenian. The Victor feature is V-23005 a choir rehearsal sketch by the Adrija Singers. Columbia 25105-6-F are folksongs by Udovich and Lausche and the Miholic sisters respectively.

Turkish. Columbia is alone in the field with 40008-F and 81003-F, respectively instrumentals by Ahmed Bey and popular songs by Haffouz Burhan Bey.

Ukrainian. Okeh features two disks (15581 and 81501) by the Boyan Chorus of Yonkers. The leading Columbia release is 27172-F, dances by the Columbia Ukrainska Orchestra.

—S. F.

Too Late for Classification

Orchestra

Columbia 50130-D-D (D12, \$1.00) Borodin: Prince Igor—March, and Rimsky-Korsakow: "Antar" Symphony—Third Movement, played by Sir Thomas Beecham and the Royal Philharmonic Orchestra.

This disk was reviewed from the British pressing in the November 1928 issue and is now happily given American release in the popular price class. The recording dates back some time and is noticeably coarse, but not sufficiently so as to detract seriously from one's enjoyment of the two bright and animated selections. The performances are zestful and brilliant.

Brunswick 20088 (D12, \$1.00) Johann Strauss: Wine Woman and Song and Thousand and One Night waltzes, played by the Brunswick Concert Orchestra.

Pleasant concert performances of two of the less hackneyed Strauss waltzes. Not an exceptional disk by any means, but one that is competently played and recorded. The conductor's name is not given on the label.

Columbia 50131 (D12, \$1.00) Tosca—Selections, played by Dajos Bela and his orchestra.

Another excellent release in Dajos Bela's operatic fantasies. The performance is appropriately spirited and suave and the recording is first rate.

Piano

Columbia 50129 (D12, \$1.00) Grainger: Jutish Medley (Danish folk-songs collected by Evald Tang Kristensen and Percy Grainger), played by Percy Grainger.

This two-part medley of Danish folksongs is written and played in Grainger's characteristic style. It has moments of real worth and the tunes are good ones, but the extreme dryness of the performance makes this disk of less appeal than some of the previous ones in Grainger's series of his own works. The recording too is less effective.

Vocal

Brunswick 50141, (D12, \$1.00) Mignon-Adieu Mignon! and Elle ne croyait pas, sung by Mario Chamlee with orchestral accompaniments.

A fine Chamlee disk performed and recorded with unusual clarity and tonal purity. Chamlee has a tendency to overact his parts at times, but here he never goes beyond the bounds of moderation. In addition, he is in excellent voice.

Columbia 1927-D, (D10, 75c) La Traviata—Ah! fors'è lui, and Rigoletto—Tutte le feste al tempio, sung by A. M. Guglielmetti with orchestral accompaniments.

Columbia 1928-M (D10, 75c) I Puritani—La voce sua soave, and Sonnambule Comme per me sereno, sung by Maria Gentile with orchestral accompaniments.

Two records of characteristic Italianate coloratura singing. The Guglielmetti disk is the more interesting on the whole: her voice has more individuality, her technique is sure, and she sings with greater animation. Her Rigoletto excerpt is particularly pleasing. Mme. Gentile's two pieces are less marked by the stamp of personality. The accompaniments and recording are fair.

Columbia 4901-M (D10, \$1.00) Pagliacci—Prologo (two parts).

Columbia 9903-M (D12, \$1.50) La Traviata—Di Provenza il mar il suol, and Rigoletto—Pari siamo.

Columbia 9904-M (D12, \$1.50) Carmen—Canzone del Toreador, and Rigoletto Cortigiani, vil razza dannata.

Columbia 9905 (D12, \$1.50) Ernani—O sommo Carlo, and Tosca Te Deum.

Columbia 9906-M (D12, \$1.50) Otello—Credo and Barbiere di Siviglia—Largo al factotum.

Sung by Ricardo Stracciari, with orchestral and choral accompaniments.

A special issue of Stracciari re-recordings, released (with several others) in England last summer. Were these works made with La Scala orchestra and chorus? One would judge so on hearing them, but no help is given by the label, nor is there any indication that these are imported recordings. They obviously are not American, however.

Stracciari is one of the best men in the Columbia fold and it is a pleasure to hear him again in the works for which he was distinguished in the old Columbia catalogue. The recording is a trifle coarse at times, and the assisting orchestra and chorus none too large nor too sure themselves, but Stracciari himself is in good form and his performances are models of their kind. The best of the disks is easily 9906-M, coupling the Otello Credo and the Largo al factotum from the Barber of Seville, both magnificently sung. Is this the same record recently issued by Columbia under the number of 9038-M (reviewed in the September issue)? And is 9903-M the same work as 9036-M (reviewed in the June issue)? The selections are the same in each case, and it would seem odd to issue two separate records of the same works, especially when the original ones were completely satisfactory. I should be more inclined to believe that the numbers alone have been changed.

The Pagliacci Prologue and 9903-M are the weakest of the group, and recording and accompaniments handicap the soloist in 9904-M and 9905-M, but 9906-M is a tremendously impressive disk, not to be missed by any lover of robust, full-blooded, gloriously spirited singing.

TOO LATE FOR REVIEW

The Columbia set of Petrouchka, conducted by the composer.

Several importations from The H. Royer Smith Co. of Philadelphia, including Liszt's Mazeppa, conducted by Oskar Fried (Polydor), and Raband's La Procession Nocturne, conducted by the composer (French Columbia).

A brilliant collection of caricatures—including those of many notable musicians by Ricardo M. Aleman of Havana. (Obtainable from H. E. Swan Co., Obispo 55, Havana, Cuba.)

All these works will be reviewed later.

The photograph on the front cover of this issue is of Vladimir Shavitch, talented conductor of the Syracuse Symphony Orchestra, and conductor of the memorable Victor records of Fabini's "Campo" and "Isla de los Ceibos."

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Photograph on front cover: *Vladimir Shavitch*, Conductor of the Syracuse Symphony Orchestra

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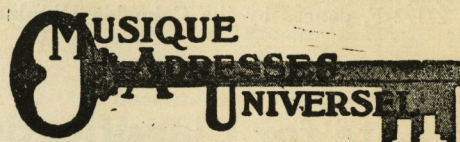
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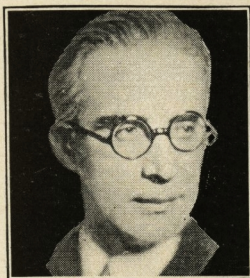
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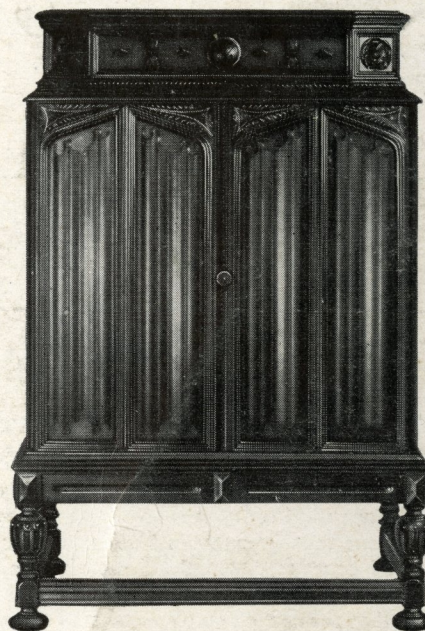
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